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FREMSTAD CHEERED IN "PARSIFAL" AT THE METROPOLITAN

Tremendous Ovation for Soprano in What Was Probably Her Last Appearance as "Kundry" at Metropolitan Opera House—An Obvious Protest Against Her Forthcoming Departure as Well as Tribute to a Superb Impersonation—Berger Makes Highly Successful Début in Title Role

IN the annals of the Metropolitan Opera House it is difficult to recall a more significant and pointed expression of popular sentiment in favor of an artist at odds with the management than that which took place in behalf of Olive Fremstad at the close of the second act of the Good Friday "Parsifal" performance. It was the great American soprano's last Metropolitan appearance as *Kundry*, according to the current announcements that she is not henceforth to be a member of the company. An audience of tremendous size, one that occupied every seat and every inch of standing room, was present and, though the Good-Friday "Parsifal" is always well attended, there can be little doubt that many were attracted, in this instance, by the desire to see Mme. Fremstad for the last time in a rôle admittedly one of her greatest.

Admirable as was her work on this occasion—for she fairly rose above herself—and finely balanced as was the quality of the whole performance, the demonstration of the audience after the garden scene was the feature that took undeniable precedence over the purely artistic aspects of the afternoon's doings. Twenty-four times was the singer called before the curtain. Seventeen times Mr. Berger, the *Parsifal*, appeared with her until the huge gathering finally made it evident that it desired her alone.

Applause protracted and unrestrained mingled with cheers broke out when Mme. Fremstad came forward by herself. Twice the outer curtain was dropped and twice it became necessary to raise it again during which time the acclamations continued without respite. The singer was visibly moved by the spontaneity of the tribute which was, as a matter of fact, as obvious a protest against the folly of dismissing an artist of her magnitude as a forceful testimonial of admiration. It should cause those who have this serious matter in charge to reconsider their ill-omened decision before it is too late.

Apart from this impressive incident the representation was one calculated to command the utmost respect, surpassing, indeed, the two previous performances of the season in general cohesiveness, musical finish and sustained emotional quality. Save for a missed choral entrance in the first act the ensembles were splendidly delivered and Mr. Hertz read the orchestral score with commanding potency.

So much has been written in commendation of Mme. Fremstad's *Kundry* in the past that it is impossible at present to find new terms in which to praise it. The whole conception bears from first to last the hallmarks of genius. Marvellous as are its successive stages in the second act its mute eloquence in the third is, in its very different way, equally overpowering. Only an actress of the most consummately subtle resources could effect a characterization of such a nature.

Apart from the qualities of sheer dramatic delineation Mme. Fremstad

[Continued on page 2]



FLORENCIO CONSTANTINO AS "DICK JOHNSON"

The Eminent Spanish Tenor Will Be at the Head of a New Opera Company in Los Angeles Next Season when He Will Also Make His First Extended Concert Tour in America

Alexander Smallens to Conduct at Century Opera House

Milton and Sargent Aborn, general managers of the Century Opera Company, have engaged Alexander Smallens as one of the conductors for next season. Mr. Smallens was born in St. Petersburg in 1889, came to America in 1890 and has remained here ever since. He is a graduate of the College of the City of New York and the Institute of Musical Art. From 1909 to 1911 Mr. Smallens studied with M. Vidal, M. Pessard, Paul Dukas and M. Gedalge at the Paris Conservatoire. He was engaged by Henry

Russell, general director of the Boston Opera Company, for the Boston Opera in 1911 and remained there two seasons. He will, in all probability, return to the Boston Opera Company after the Century's season here.

Geraldine Farrar Not to Sing in Paris

Contrary to previous reports, Geraldine Farrar will not sing in the Paris season of the Boston and Covent Garden Opera companies this Spring. Miss Farrar feels that she needs a long rest and will take it in Germany, meanwhile studying some new rôles for next season.

CONSTANTINO HEADS NEW OPERA COMPANY

Tenor Will Be Principal of Los Angeles Venture—Concert Tour Planned for Him

FLORENCIO CONSTANTINO, the distinguished tenor, who has become widely known in both North and South America and in Europe, has been engaged for twenty-four performances, two each week during the twelve weeks' season of the Los Angeles National Grand Opera Co., Inc., which is now in the process of formation. The Los Angeles company will have the strongest social and financial support, more than five hundred of the most prominent residents of Los Angeles having signed an agreement to guarantee the season of opera.

It is proposed to make this a permanent institution with at least twelve weeks of opera each season.

Constantino is especially well equipped to fill the position of first tenor of this opera company. He has occupied a unique position in the operatic world. Being gifted with a tenor voice of peculiar beauty and wide range it has been possible for him to sing not only the lyric rôles but many of the parts usually taken by the heroic tenors. His work in the rôle of *Johnson* in "The Girl of the Golden West," a part which he created at its première at the Boston Opera House three seasons ago was one of the noteworthy achievements of his career. This opera will be included in the repertoire for the Los Angeles season and

Prior to the opening of the opera season in January, 1915, in Los Angeles, Constantino will make a concert tour of this country and will sing in all of the important cities between here and the Pacific Coast. This will be the first time that this noted tenor has appeared in an extended concert tour here, although he has sung in concert a number of times in New York, Boston and other cities in the East.

Constantino came to the United States first as a member of San Carlo Opera Company several seasons ago. He was engaged as the leading tenor for the Boston Opera Company when it opened as a permanent institution four years ago, and was a member of the Manhattan Opera Company for one season. He has sung in Philadelphia in opera and also at the Metropolitan Opera House and has never failed to make a success not alone with the critics, but with the general public.

It is understood that Constantino will receive \$35,000 for the twenty-four performances and a large sum for any extra performances which he may sing during the Los Angeles season.

"Tre Re" to Open Russell's Paris Opera Season

PARIS, April 11. — Montemezzi's "L'Amore dei Tre Re," which has never been heard in Paris, will open the Boston-Covent Garden opera season at the Champs-Élysées Theater on April 25. It is expected that by opening the season with a novelty public interest will be whetted as it was not in the season of Gabriel Astruc, whose opening production was a work long familiar.

Seat prices will not be excessive. There will be two series of subscriptions of ten performances each. Orchestra stalls for single performances will cost \$5 each excepting at premières when they will cost \$6 each.

Several of the principals of the company and forty American and eighty-five Italian singers, comprising the chorus of the Boston company, arrived here on Wednesday. They had been preceded several days by Henry Russell, who is director of the Paris season. Mr. Russell announces that the boxes for the entire season have been sold. The only unimported feature of the season will be the orchestra of Pierre Monteux.

REAL WATER, REAL SAILORS IN HIPPODROME'S MAMMOTH "PINAFORE"

**Gilbert and Sullivan Operetta
Has Unique Revival with Prom-
inent Singers in Cast—Tank
of Great Theater Affords Re-
alistic Maritime Effect**

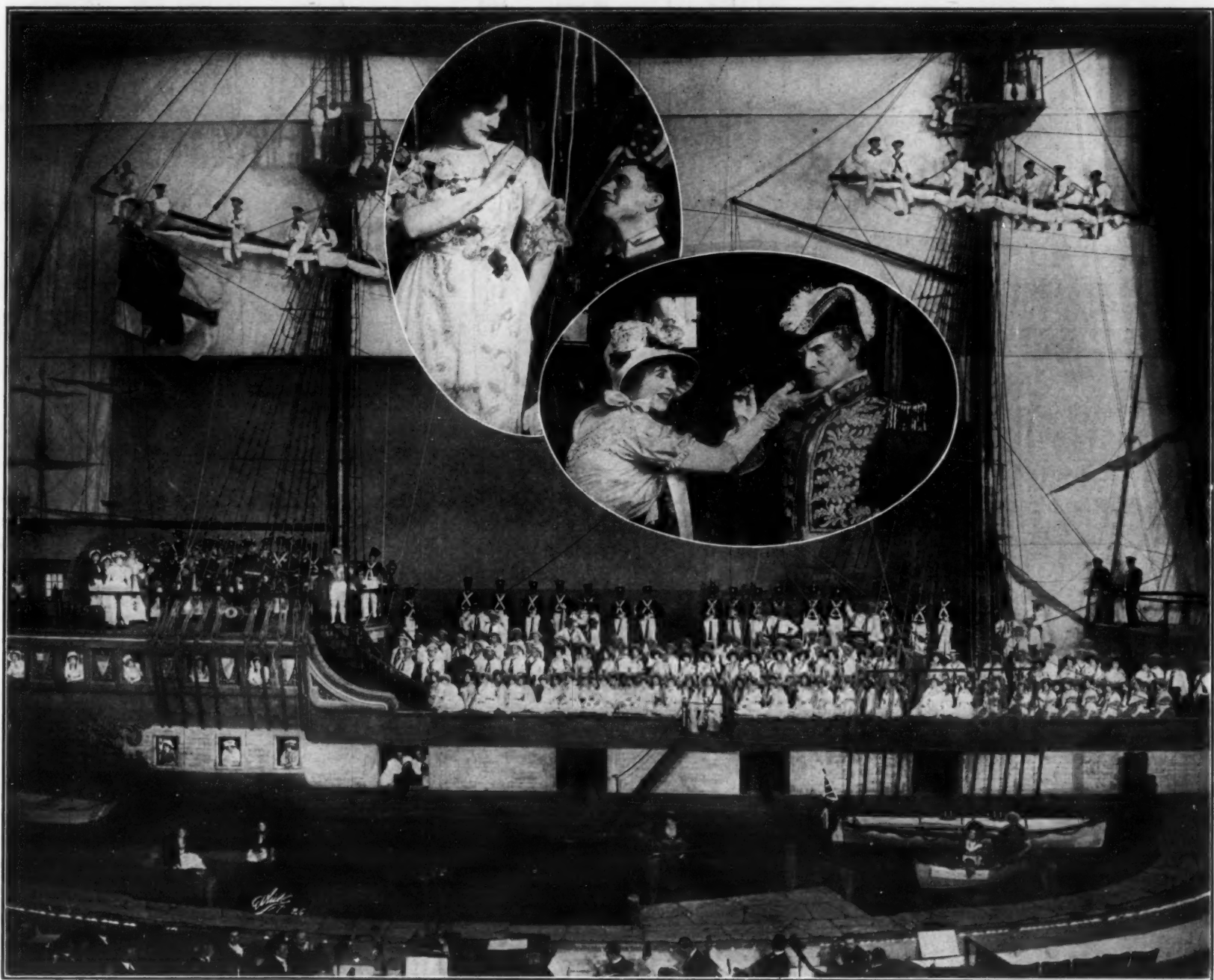
EVEN the most blasé habitué of opera house and theater, he who has marveled in times past at the moving scenery in Wagner's "Parsifal" and more recently at the sumptuous stage pictures in Charpentier's "Julien," will feel the thrill when the giant curtain at the New York Hippodrome reveals the British man o' war *H. M. S. Pinafore*, with sailors on "yard and mizzen" giving a realist's touch to the rousing opening chorus, "We sail the ocean blue." For New York's biggest auditorium opened its doors again on April 10 for a revival of the perennially beautiful Gilbert and Sullivan comic opera, a revival that stands unsurpassed in the list of its many productions.

Never before has an audience viewed a performance enacted on a ship which stands in water, as does this one in the Hippodrome's vast tank. Between it and the audience the bumboats move about in real water, the "plump and pleasing" *Little Buttercup* making her entrance in one of them. Nor has *Ralph Rackstraw* been placed high up in the masthead to sing his "A Maiden Fair to See," as he does in this production. And at the close of the first act *Dick Deadeye*, on being thrown overboard by his angry comrades, swims about in the water, making the shore with great effort.

A thousand and one details, details which it was expected might destroy the spirit of the masterpiece, could be mentioned as adding to and heightening the effect of the work. The scenic investiture is of a type so splendid in its every minute detail that it virtually defies description. To Arthur Voegtlin of the Hippodrome staff goes the warmest praise for this. William J. Wilson deserves the highest encomium for his staging of the production. William G. Stewart assisted him.

Those master lines of the late W. S. Gilbert may not perhaps be heard as clearly here as in a small theater to be sure; yet the enunciation of the principals, which is, for the greater part, excellent, the extraordinarily good acoustical properties of the Hippodrome and the public's familiarity with the lines all lend in making up for what might not be understood in the case of a new work.

Two casts of principals, one for the evening performance, the other for the



—Photos by White.

H. M. S. "Pinafore" as Seen in Hippodrome Revival. Oval Insert (Left), Ruby Cutter Savage as "Josephine" and Vernon Dalhart as Ralph Rackstraw. (Right) Elise Marryett as "Cousin Hebe" and Harrison Brockbank as "Sir Joseph."

afternoon, have been engaged. Of the evening performers, the *Josephine* of Ruby Cutter Savage, the *Rackstraw* of Vernon Dalhart, and the *Captain Corcoran* of William Hinshaw stand out particularly. Miss Savage delivers her music in an altogether accomplished manner, her lyric voice of excellent quality being admirable. In her "A Simple Sailor" she sings a high C and B flat thrillingly. In acting and singing Mr. Dalhart shows himself a young artist of great promise, as he did earlier this sea-

son in minor parts at the Century Opera House. He has a natural voice of appealing quality. Mr. Hinshaw's *Captain* is that of an experienced singer who understands his work thoroughly. He enters into the spirit of the lines and the music admirably, and won an encore for his serenade.

Josephine Jacoby as *Buttercup* acts better than she sings, Earl Waldo Marshall as *Bill Bobstay* scores in his "For He's an Englishman," Harrison Brockbank is an effective *Sir Joseph*, and

Albert Hart provides much merriment as *Deadeye*, his makeup and business both closely modeled on the famous De Wolf Hopper in the part. The Hippodrome chorus sings as it has sung in no other production at this house, and the orchestra is also better than before. Manuel Klein conducts indifferently well.

The whole performance touches a plane of excellence over which those who have it in charge may justly be proud. It is one of the triumphs of the year!

A. W. K.

FREMSTAD CHEERED AS SHE SINGS HER FINAL "PARSIFAL"

[Continued from page 1]

surprised her admirers by singing the rôle better than she has sung anything else this season. There were times, to be sure, when certain medium and lower tones wanted resonance, but it is noteworthy that she succeeded in producing the upper ones without committing any of those violations of pitch which have marked her delivery of high tones on so many occasions the past Winter. Moreover, her voice disclosed a more noticeable smoothness of quality than it has of late.

On the whole her vocal work was marked by a greater show of caution than heretofore. Can Mme. Fremstad have been taking herself vocally in hand, so to speak, lately and endeavoring by study to eradicate defects which many have deemed ineradicable? One is almost inclined to hazard the supposition. Perhaps she will yet refute the aspersions that have been so liberally cast on her singing as such. Last week's showing seemed as much as a promise of such an eventuality.

Mr. Berger, who was heard here for the first time as *Parsifal*, created the best impression he has made since his advent. His *Parsifal* is, dramatically, the best seen here since Burgstaller. Excepting for some unseemly details of restlessness introduced in the temple scene of the first act and not in accord with the spirit of the drama, the impersonation was admirably conceived and executed, large in its emotional plan, intelligent and consistent. There are

moments when Mr. Berger's size is somewhat incongruous in the light of certain episodes. But this is a minor detail. For the rest his first and second acts were telling and he made an impressive figure in the third.

The rest of the cast was familiar and, on the whole, efficient. Mr. Witherspoon was a satisfactory *Gurnemanz*, Mr. Weil *Amfortas* and Mr. Goritz the usual inimitable *Klingsor*. The scenic features worked without a hitch. H. F. P.

Amato to Sing with the London Symphony Orchestra

Pasquale Amato, the celebrated baritone of the Metropolitan Opera House, received a program from London this week announcing his engagement as soloist on June 25 with the London Symphony Orchestra, L. Camilieri, conductor. The concert will be given in aid of the Lady Workers' Club and will be under the direct patronage of Queen Alexandra. Mr. Amato will sing the prologue to "Pagliacci" and the Cavatina from "The Barber of Seville."

Tetrazzini's Voice Halts Theater Panic

CANTON, O., April 13.—What threatened to be a serious panic in a moving picture theater here was averted by the voice and presence of mind of Luisa Tetrazzini. A curtain at one of the exits caught fire and the audience began a rush to the street. Mme. Tetrazzini forced her way to the stage and began to sing. Gradually her voice rose above the tumult in the auditorium and the audience became quieted and returned to its seats. The fire was easily extinguished.

Cecilia Gagliardi has been winning new successes in "The Masked Ball" and "Il Trovatore" in Madrid.

MANY MOODS IN ART OF KITTY CHEATHAM

Her Easter Recital Delights New Yorkers by Its Richness in Variety

To assert that an artist of distinction has played a composition or sung a rôle "in his or her usual manner" has come to be regarded in many quarters as an unsatisfactory type of criticism, prompted by indolence or indifference. To declare that Kitty Cheatham's latest recital was of its usual excellence is, however, a statement of supreme eloquence to all who have ever heard this unique artistic individuality. It signifies that those who were so fortunate as to have heard her were alternately amused, charmed, touched. It implies that, in receiving the message of beauty, simplicity, sincerity and humility which she has made it her mission to impart, they were ennobled and uplifted as by relatively few other life experiences. Those who believe that Miss Cheatham's art is restricted to juvenile appreciation commit a flagrant error. Only those who have lived and lived intensely can apprehend the full grandeur of this message—a message which, like all that is greatest in art, is predominantly spiritual.

Her Easter recital at the Lyceum Theater last Monday afternoon was a long-to-be-remembered delight. The program was varied, interesting and characteristic. The first section was devoted largely to songs and tales of Spring, and there were some delicious

songs by Mozart, Moussorgsky, German and Hermann. Surprisingly lovely was Miss Cheatham's relation of Fiona Macleod's "Children of the Wind and Clan of Peace." In the second group were the negro songs and stories. One is tempted to believe that Miss Cheatham knows more about negro folk music than all the learned commentators put together.

In the final group were French songs, nursery rhymes and a number by the American composer, John Carpenter. In some of the French numbers the artist had the assistance of Carlos Salzedo, the harpist. Her accompaniments were well played by Mary Pinney. Among the most delighted of Miss Cheatham's hearers was Mme. Fremstad.

H. F. P.

Richard Strauss Proves He Is a Dancer

BERLIN, April 11.—To his accomplishments as composer, conductor and business man, Richard Strauss has now added those of a dancer. He is conducting rehearsals of his ballet, "The Legend of Joseph," in which Michael Fokin is to have the principal male rôle. Strauss was unable to make Fokin understand a certain part of the action, and, leaving the piano, pulled off his coat and went through the steps himself. After that Fokin caught the idea correctly.

Harold Osborn Smith Married

It became known this week that Harold Osborn Smith, widely known as an accompanist, was married several weeks ago to Minira Lorraine Simpson. This is Mr. Smith's second marriage, having formerly been wedded to Margaret Ayer, a concert soprano.

Josef Lhévinne has been playing in London again lately.

FOUNTAIN OF YOUTH KEEPS SCOTTI AT BEST AFTER 24 YEARS ON OPERA STAGE

"Playing the Part," Rather Than Striving for Bursts of Tone, a Secret of This "Young" Veteran,
Who Next Season Celebrates His Artistic Silver Wedding—Noted Singing Actor's Analyses
of Some of His Rôles—His Own "Opera Buffa" in English a Possibility



NEXT season Antonio Scotti is to celebrate his silver wedding anniversary. No revelation of inner secrets is this announcement, for the noted baritone is eternally the genial bachelor. For twenty-four years, however, he has been wedded to his art, that of the singing actor, and next year his arrival at the twenty-fifth mile post will be made the occasion of festivities in his honor, arranged by his friends of the stage, journalism, etc. So much Mr. Scotti related one noonday last week during a chat with a MUSICAL AMERICA interviewer and Cartoonist Viafora at his suite in a Broadway hotel.

As Mr. Scotti's *fidus Achates*, Luigi Tosi, opened the door of the circular living room upon the visitors, he was asked, in the language of the "Pagliacci" prologue:

"Si puo, si puo?"

"Si accomodi," replied Luigi, and presently the Italian baritone appeared, fresh from his matutinal shaving, and clad in a blue dressing gown.

As the conversation turned upon Mr. Scotti's approaching quarter-century of operatic service, he was asked what is the Ponce de Leon fountain of youth that keeps him in his finest artistic estate at the close of this extended period. "In all my rôles my first thought is always to play the part," defined Signor Scotti. "If my purpose had been primarily to astound the audience with bursts of tone in my arias, do you suppose I'd have been able to preserve my voice these twenty-four years?"

Mr. Scotti was assured that by all tokens he ought to present the picture of a full-bearded veteran instead of the youngish gallant as we know him today. At this thought the baritone delved into a drawer of his desk and drew forth a cabinet photograph with the superscription of a Malta photographer, which showed a young man of bristling pompadour, moustachioed and bearded. "That is Scotti," he explained, "twenty-four years ago when he made his debut in Malta. I sang ten rôles there, of the old Italian operas and one by our maestro at the Malta opera.

Four Engagements from Debut

"In the company at Malta there was a base *buffo* and he was the manager of the Manzoni, a small opera house in Milan. He said to me, 'When you make a success here in Malta, nobody hears about it—come sing at my theater in Milano and you will become known.' As Milan is the center of the operatic world over there, I accepted his offer. As the result of my season at the Manzoni I received four engagements—for Verona, the Argentina in Rome, Madrid and one in South America."

As Signor Scotti proffered the visitors some of his private stock of long-tipped *cigarettas*, fashioned of Russian tobacco and monogrammed neatly: "A. S.," he was asked what he considered his most difficult rôle. "You expect

me to answer *Scarpia*, eh?" he replied, "but *Falstaff* is even more intricate. There is one situation in the second act of 'Tosca,' however, in which it is almost impossible to make *Scarpia's* action consistent. It is when *Scarpia* has reached a terrific height of passion in his desire for possession of *Tosca*, for just at the moment that he expects his hope to be realized, *Tosca* breaks in with her 'Vissi d'Arte.' Here the authors make it nearly impossible for the baritone to carry on the part logically and still remain in the picture. Besides, he must be careful not to take the attention away from the soprano's aria, and it all requires every subtlety of the actor's art.

"Quite a different sort of bad man from my 'Tosca' rôle is my *Iago* in 'Otello.' *Scarpia* is bad on the surface—he doesn't try to conceal it, but *Iago* is the suave kind, always with a smile on his face and pretending that

As to whether he preferred to play comedy or serious rôles, Mr. Scotti observed, "Perhaps I enjoy playing comedy



—Photo copyright
Mishkin



Two Contrasting Characterizations of Mr. Scotti: Above, His Powerful and Malevolent "Scarpia" in "Tosca." Below, His Genial "Marcel" in "Bohème"

he is a friend to *Otello*, such a friend!

"I have said that *Falstaff* is perhaps the most difficult of my rôles. It is so necessary to keep the element of farce out of the character. That is, when they make game of the fat, old roué and keep telling him that he is a gay cavalier, a Don Juan, he replies, fatuously: 'Yes, I know that I am.' And to keep up the spirit of high comedy, I must have him receive this jesting in utter complacency and seriousness. In 'The Secret of Suzanne,' also, one must keep the comedy from descending to farce, and I must make *Count Gil* always the Count. By the way, I'm to sing *Falstaff* at Covent Garden this Spring—I made their production of that opera a condition of my contract."

a little more. Would I care to sing a comedy in English? Certainly, if I could find a good part, a character in which I could get results. If I could get the right sort of libretto, I should have it made into an opera and present it with a company of my own. One or two of my friends among the dramatists have told me that they would write such a story for me, and some day you may hear Scotti in his own *opera buffa*. How would that strike the public—interesting, eh?"

As Mr. Scotti's conceptions of his rôles are always individual, he was queried as to his Metropolitan innovation of a season ago, when he sang the "Pagliacci" Prologue in evening clothes, making a quick change to *Tonio's* costume.

tume for the opening scene. "I simply thought I would try singing the Prologue as Scotti," he declared. "You know, the artist who sings the Prologue doesn't represent his fellow artists, or the author or the play—he represents everything—as he announces, 'Io sono il Prologo.' The idea is carried down from the old Greek plays. Mascagni had a prologue to his opera, 'Le Maschere.' It was a spoken prologue and was delivered not by one of the singers, but by a specially engaged artist, a leading actor. In the same spirit, I thought it would be interesting to sing Leoncavallo's Prologue without the clown's costume.

The Shrewdness of "Tonio"

"The word clown, by the way, is not a good expression for *Tonio*. In Italy there are many little companies of strolling players like these 'Pagliacci,' and in each company there is one player who, to amuse the children in the streets, goes through some foolish antics and lets them make fun of him. He may have an ugly face and he accentuates this to make them laugh, but he is no fool and he only acts the fool for the sake of stirring up trade for the players. In the same way, *Tonio* is far from the idiot that some interpreters have made him. If he were an idiot, he would not have the soul to feel the emotion that he does when he pleads with *Nedda* that he has a heart to feel. Instead of that, he is very smart, as he shows when he does not carry out his revenge upon *Nedda*, but inflames *Canio* so that he secures his revenge for him. Does that sound like an idiot?"

Truly American "Sharpless"

It was here remarked that this Italian baritone's *Sharpless* in "Madama Butterfly" was quite as truly American as if the singer had been born and bred here. "After one of the 'Butterfly' performances," commented Mr. Scotti, "a friend of mine said to me, 'It seems to me that you make the consul too elegant for an American.' Said I, 'Nagasaki is a small place and the American consul there would belong to one of two classes. Either he would be a young man just starting out, of good family and some means (of whom there are many in your diplomatic service), or an old man who could not get any better position. I prefer to make him the young man. And you surely do not mean to say that Americans have no elegance!'"

As the baritone had to keep an appointment with a friend, he withdrew to his dressing room, leaving the visitors to inspect the interesting objects about his study, such as the autographed photographs on his piano, including one from his friend Tosti, one presented by the Queen of Spain when she was an English princess, and another from Lilli Lehmann, in which the famous singer described Scotti as "un *Don Giovanni* parfait." As Mr. Scotti appeared after an incredibly short time, in full afternoon regalia, he was asked how he had accomplished this miracle.

"Another 'Pagliacci' quick transformation," quoth *Tonio*.

KENNETH S. CLARK.

Berlin Orchestras to be Led by Moving Pictures of Famous Conductors

BERLIN, April 6.—Moving pictures of Richard Strauss, Arthur Nikisch and others of the most famous conductors in Germany have been made showing them in the act of conducting an orchestra and there is a plan to give concerts next season in which the orchestra will be guided by the image on the films. The experiment will be tried first with the famous Philharmonic Orchestra.



—Photos Copyright
Mishkin Studios

Photographic Exposition of the Art of Facial Expression as Demonstrated by Antonio Scotti as the Jovial Knave, "Lescaut," in "Manon Lescaut"

"SIEGFRIED" INSPIRINGLY SUNG AT METROPOLITAN

None of the Poetry of Wagner's Drama Missing in Its Last Performance of Season—Carl Jörn Again Admirable in Title Role—Hermann Weil Sings the "Wanderer" for the First Time in New York—Another Delightful Evening of Wolf-Ferrari Comedy

A PART from the deeply moving Good-Friday "Parsifal" which has been commented upon in another part of this issue the outstanding feature of an otherwise uneventful week at the Metropolitan Opera House was the repetition of "Siegfried" on Saturday afternoon—the last hearing of the drama this season. Spring-like weather such as prevailed Saturday generally reacts disadvantageously on operatic matinées at this season of the year, but this audience was exceptionally large. On the whole it was an inspiring performance, refreshing and uplifting.

"Siegfried" is one of Mr. Hertz's supreme Wagnerian achievements. He slights none of the buoyancy and poetry of this world epitome of elemental youth. On the other hand he seldom rises to greater heights than in that music of primeval forces which opens the third act. Where except in the last act of "Gotterdammerung" did Wagner ever surpass this scene of *Wotan's* interview with *Erda*?

Mr. Jörn's *Siegfried* strengthened the splendid impression it made when he first assumed the rôle a few weeks ago. It seems strange indeed, that his fitness for the part was not recognized earlier. He brings to it the necessary qualities of appearance and voice and his action is always well-calculated and appropriate. He was in good voice last Saturday. Mr. Weil sang the *Wanderer* for the first time here, and, without establishing any new landmarks of artistic excellence, he gave a performance that was dramatically and vocally very praiseworthy and that surpassed in many ways his embodiment of the "Walküre" *Wotan*. He might be heard to advantage in this rôle more frequently. Of Mr. Reiss's *Mime* and Mr. Goritz's *Alberich* nothing new remains to be said. Wagner in his most optimistic dreams probably never imagined that his conceptions could be realized so ideally. Mr. Ruysdael was *Fafner*. Why is he made to sing his lines so obviously from the center of the stage when the worm appears on the side? The proper effect is inevitably marred.

Mme. Homer returned to the part of *Erda* and sang it gloriously. Mme. Alten was the *Bird* and Mme. Galski *Brünnhilde*. Except for some strident tones the latter's impersonation had its familiar virtues.

"Julien's" Last Hearing

"Julien" had its last hearing before an audience of moderate size on Wednesday evening of last week with the customary cast. Mr. Caruso was not in his best voice. Earnestly as he throws himself into the title rôle he is still unconvincing in it. A much more cheerful evening was enjoyed by the Thursday evening audience which was regaled with Wolf-Ferrari's "L'Amore Medico" and "Suzanne," both of which were admirably presented. The charm of the first increases steadily with each hearing. Mme. Alda's *Suzanne* is still too serious but Mr. Scotti's *Count* is a joy. One suggestion, however, may be offered. Why not in the house-wrecking scene smash the bric-a-brac in strict tempo with the music as Mr. Sammarco used to do? It is more humorous and more in accord with the spirit of things while the abrupt, detached orchestral chords seem to demand just such a type of stage business.

Geraldine Farrar was indisposed and her place in the cast of the Friday night "Manon" (Massenet) taken by Frances Alda, who sang the rôle for the first time in several seasons in New York. Mme. Alda made an engaging picture and acted and sang in her best manner. Caruso sang *Des Grieux* with wonderful beauty of tone and Gilly and Rothier filled other rôles exceedingly well. Toscanini was the conductor.

"Gioconda," without Caruso and Amato, drew considerably less than a full house at the popular-priced performance on Saturday evening. In the indisposition of Mr. Amato, Dinah Gilly assumed the rôle of *Barnaba* and impersonated the vindictive spy with excellent results. Emmy Destinn was again the Ponchielli heroine and her performance was cumulative in its dramatic power, rising to a height in her admirably sung last act. One could scarcely imagine

more ethereally beautiful singing than that of her *pianissimo* upper tones in this scene. Riccardo Martin was the admired *Enzo* and his "Cielo e Mar" drew forth a storm of applause. Margarete Ober was once more the *Laura* and her singing of the rôle grows more emotionally potent at each performance. Such vivid acting as that of her scene with Mr. de Seguro, the *Alvise*, serves as a fresh reminder that Mme. Ober is a most notable addition to the list of admirable German artists on the Metropolitan's roster.

"Hänsel" and "Pagliacci"

Germany and Italy were creatively responsible for the Metropolitan's bill of last Monday evening when "Hänsel und Gretel" was again coupled with "Pagliacci" in the season's new "operatic twin" relationship. There was a big audience, and it beheld one feature of especial interest in that Louise Homer replaced Albert Reiss as the *Witch* in Humperdinck's opera after a considerable absence from the part. The fact that the management is able to cast the old *Heze* effectively with either this dramatic contralto or the tenor-comedian bespeaks the wide resources of the com-

pany. Mme. Homer's performance shows her decided versatility and she adds such individual comedy touches as make her characterization vastly amusing. The real spirit of youth radiated by Marie Mattfeld and Bella Alten in the title rôles brought a feeling of regret that this time-honored combination must be severed by the withdrawal of Miss Alten from the company after this season. Her *Gretel* was again an unalloyed delight. Alfred Hertz was once more the conductor of the fairy-tale opera.

"Pagliacci," under Mr. Polacco's guidance, had its usual attractive cast with Lucrezia Bori's refreshing singing of *Nedda* and with Caruso and Amato supplying the high lights of the performance with their respective "Ridi Pagliaccio" and Prologue.

There was a "special gala performance" on Tuesday evening and a crowd of bargain-day proportions heard such stars as Caruso, Farrar, Hempel, Alda, Scotti, Galski, Homer, Weil, Witherspoon, Jörn, Gilly, Cristalli and De Seguro in acts from "Traviata," "Butterfly," "Lohengrin" and "Bohème," with Toscanini, Polacco and Hertz as conductors.

TO MAKE FEATURE OF SCHOOL MUSIC

What Young America Has Accomplished Will Be Demonstrated at 1915 Exposition

Bureau of Musical America,
San Francisco, 376 Sutter Street,
April 8, 1914.

YOUNG AMERICA in music is to be featured as an almost continuous educational feature at the Panama-Pacific International Exposition from February to December of next year, and the managers announce that in demonstration of the value of the public school system of musical training there will be concerts by choruses, orchestras, glee clubs and bands from many of the large cities of the United States.

San Francisco took up early the work of special teaching in the schools. Alfred Roncovieri, for years superintendent of schools, is a musician and has been untiring in efforts to promote the efficiency of the music department. Estelle Carpenter, the supervisor of music, takes care to impress upon parents the importance of suitable singing exercises as a means of promoting health, while also showing the children how desirable it is for them, in addition to all musical considerations, to breathe, enunciate and stand properly. George W. Stewart, of Boston, general director of music at the Exposition, and J. B. Levison, chairman of the Exposition Music Committee, are inviting the leading musical associations of the country to bring as many children as possible to sing at the exposition. They will be assisted by the musical section of the National Education Association, of which Agnes Pearson, supervisor of music in the Chicago schools, is chairman, and by other school leaders throughout the United States.

The 40,000 boys and girls now receiving musical instruction in the local schools will be kept busy during the entire Summer with open-air concerts and other exhibitions of fundamental musical training such as is now being given throughout America. Model classes are to be kept in continuous view at the Palace of Education, so that all the world may see how music is being taught in the elementary and high schools of this country.

Sir Henry Heyman and his orchestra were heard in a promenade concert last Thursday evening at the opening reception of the San Francisco Art Association.

The Pacific Musical Society gave a musical matinée on Tuesday in honor

of its president, Mme. Emilia Tojetti. Participants in an interesting program were Carl Anderson, Miss Chase, Mrs. Charles Elkins, Mrs. Marie Partridge Price, Emeritus Gillett and Mrs. David Hirschler. The nominating committee, Mrs. Julia Dean, chairman, returned the following list of officers for the coming year: President, Mme. Emilia Tojetti; vice-presidents, May Sinsheimer, Mrs. Aurelius Buckingham; corresponding secretary, Mrs. Horace Brown; recording secretary, Mrs. William Ritter; treasurer, Mrs. H. S. Manheis; directors, Mrs. Margaret C. May, Mrs. Eugene Elkus, Mrs. William Banks, Mrs. Lane Leonard and Mrs. David Hirschler.

THOMAS NUNAN.

W. Warren Shaw Pupils Gain Important Engagements

PHILADELPHIA, PA., April 6.—A number of the pupils of W. Warren Shaw, the prominent voice specialist and author of "The Lost Vocal Art," have secured important engagements, among them Helen Buchanan, solo soprano of the Dunbrook Congregational Church, who made her first appearance as soloist with the Philadelphia Orchestra on March 25, winning considerable success. Edward S. Van Leer has been re-engaged as tenor soloist of the Central Congregational Church of Brooklyn and Phillip W. Cook, tenor of the Overbrook Presbyterian Church, will sing the leading tenor rôle in the forthcoming production of the "Pirates of Penzance" by the Savoy Opera Company of Philadelphia. Marion Kloetz, dramatic soprano, scored a success in her recent recital.

Metropolitan "Walküre" in Brooklyn

A performance of Wagner's "Die Walküre" gratified a large audience at the Academy of Music, Brooklyn, on April 7. Present in the cast were Galski, Fremstad, Homer, Berger and Weil, who individually received marked tributes of appreciation. Ruysdael, too, sang with good effect and the coterie of Valkyries was smoothly proficient. Mme. Galski's spectacular solos were greeted with tumultuous applause and Mme. Fremstad's message won its due of profound admiration. Mme. Homer, in the best of voice, was liberally applauded, while Mr. Berger, as one of the most interesting figures of the cast, seemed to fulfill all expectations.

G. C. T.

Shattuck Touring the Holy Land

Arthur Shattuck, the American pianist, is now on a concert tour of the Holy Land and will appear in all the principal cities of Palestine. While in this historic country, Mr. Shattuck expects to pass his spare time making crayon sketches of the most interesting scenes of Canaan. Next Fall Mr. Shattuck comes to America for the entire season.

OPERA DEFICIT OF \$15,500 IN SEATTLE

Net Loss to Chicago Company About \$8,000—Four Performances Given

SEATTLE, WASH., April 6.—The Chicago Grand Opera Company closed its engagement for four performances Wednesday evening with a deficit of approximately \$15,500. Clayton and Priest, the local managers, had anticipated receipts amounting to \$30,000, but the total realized on the entire four performances came to only half of that amount. Twenty guarantors had agreed to make good any deficit up to \$6,500, making the company losers to the amount of about \$8,000. In spite of the loss, the management of the company stated that a return next season was possible.

The audience for the opening performance of "Cavalleria" and "I Pagliacci" was kept waiting for more than an hour, owing to a delay in transportation. The orchestra had arrived earlier in the day and made the wait less tedious by playing several numbers. Titta Ruffo earned an ovation by his wonderful vocal power and remarkable acting. The honors of the performance were also shared by Jane Osborn-Hannah, Amedeo Bassi, and Armand Crabbe. The cast for "Cavalleria" included Alice Zepilli, who made a remarkably fine *Santuzza*; A. Giorgini, Ruby Heyl and Francesco Federici. Campanini conducted "Pagliacci" and Sturani "Cavalleria."

A gorgeously staged production of "Lohengrin" was given on Tuesday evening. Few people in the audience were aware that Rosa Raisa, a gifted young soprano, was singing the rôle of *Elsa* for the first time on any stage. The young singer acquitted herself in a most creditable manner, disclosing a voice of much warmth and beauty. Julia Clausen, as *Otrud*, and Clarence Whitegill, as *Telramund*, were notably fine. Marcel Charlier conducted.

"Aida" was given on Wednesday afternoon with Carolina White, Amedeo Bassi, Julia Clausen and Giovanni Polese in the principal rôles. The performance throughout was excellent.

The largest audience of the four performances paid tribute to the art of Mary Garden on Wednesday evening.

C. P.

Orchestral Music and Opera Airs in Strand's "Movie" Program

That music is constantly becoming a more important aid in the uplifting of motion picture entertainments was shown at the private opening of the Strand Theater, New York, on April 11, when the ambitious musical program was quite in keeping with the scope of this house, which is said to be the largest moving picture theater in the world. Included in the program was the Liszt Second Rhapsodie, played by the theater's orchestra under Carl Edouarde, the "Rigoletto" Quartet, sung by the Strand Quartet in costume, and the Polonaise from "Mignon," sung by the soprano to organ accompaniment. Music for the pictures is furnished by the orchestra and by a huge organ, played by a staff of organists.

Ysaye Sails Unexpectedly for Europe

Eugen Ysaye, the famous Belgian violinist, who has been touring America all this season, sailed for Europe on Wednesday last on *La Lorraine* of the French Line, about a week earlier than he had expected to depart. He was obliged to cancel recitals for which he was booked in New York and Philadelphia in the next few days. His son, Gabriel Ysaye, sailed on the same boat.

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SPECIAL SUMMER SESSION FOR TEACHERS.

"NATOMA" CAPABLY SUNG AT CENTURY

Herbert Opera in Final Week of
Season - Helen Stanley Wins
High Honors

VICTOR HERBERT'S "Natoma," which, for all its scarlet sins, remains the best American-made opera of years if not of any time, began the final week of the Century Opera House's curtailed season last Monday night. Inasmuch as, like "Tiefland," its premiere had been deferred several weeks to allow of that extra preparation which insures smoother artistic sailing than has generally been evident at Century openings, Monday evening's representation bore some of the marks of comparative finish that have been noted in the cases of the d'Albert opera, of the "Jewels of the Madonna" and several others reputedly difficult.

All told, "Natoma" did not measure up in interpretative excellence to the level attained in the proudest achievements of this institution during the Winter, but it may reasonably be designated as one of the best. A good-sized audience applauded the performance with sufficient enthusiasm.

The best elements remarked in "Natoma" when the Chicago company did it three years ago at the Metropolitan still appeal as favorably to the critical fancy, for the music has vitality and much of the score wears surprisingly well. On the other hand, the verdict enunciated then may be allowed to stand unaltered now. Neither librettist nor composer is in a notable degree susceptible to many of the cardinal exigencies of the modern lyric drama, and from this fact arise many of the deficiencies of the opera. But while Joseph Redding's libretto is almost irremediably bad, it seems not at all improbable that a thorough overhauling of the score on the part of the composer would materially improve the chances of "Natoma's" longevity. In inspiration, quality of invention and otherwise it is vastly better than "Madeline," and conscientious revision could undoubtedly do wonders for it.

As matters stand the musical fabric suffers from patchiness due to the inept commingling and juxtaposition of a diversity of styles which destroy the sense of cohesiveness and unity. Mr. Herbert has indeed set himself a desirable model in the third act, which is at once lofty in its quality of musical utterance and finely coherent in manner and form. No doubt the trivialities and sentimental exaggerations which in the other acts clash with the finer elements could be toned down and eliminated without any corresponding loss of variety and color. Then, too, the instrumentation could be lightened advantageously in spots and a more sensible correspondence established between the actual dramatic value of certain incidents and the orchestral denotement of them.

All this is really worth the pains, for there is admirable music in "Natoma," which deserves a long lease of life. Certainly Mr. Herbert has manifested extraordinary adroitness in his treatment of the Indian element which pervades much of the score. Nothing he has ever done surpasses the enormously powerful "Dagger Dance," the introduction to the third act, and the soliloquies of *Natoma* in this and the second acts. How trivial and uncalled for, on the other hand, are the "Spring Song" of *Barbara* and the "Columbus" song of *Paul*.

With an orchestra of the Century's dimensions it is not possible to reveal the full richness of those tints in which Mr. Herbert has painted. In this department, therefore, the performance could scarcely have been termed ideal, especially as the playing of the instrumentalists was often crude, rough and uncertain in intonation. Yet Mr. Szendrei conducted with earnestness and manifest good will. The choruses were unevenly treated, the women carrying off chief honors, the men being at times raucous and untrue to the pitch.

Among the individual singers first mention must be made of Helen Stanley, not only because she assumed the title rôle, but since her performance was pre-eminently the best. Her singing was of a consistently high order; certainly here is one of the best voices to be heard at the Century. Dramatically and pictorially, her impersonation was well conceived and executed, and carried out with

"MANON" PLAYED AS MOTION PICTURE DRAMA BY CAVALIERI AND MURATORE



Photos by
Playgoers
Film Co.

Film Flashes of Cavalieri and Muratore in "Manon Lescaut." Above, Gambling Scene Familiar to Hearers of Massenet's Opera: Left to Right, W. L. Abingdon as "de Bretigny" Lina Cavalieri as "Manon," Lucien Muratore as "Des Grieux," and Frank H. Westerton as "Lescaut."

Below, Left: "Manon" (Mme. Cavalieri), Disguised as a Boy, Makes Her Escape from Prison with "Des Grieux" (Mr. Muratore). Right, Mme. Cavalieri and Mr. Muratore in One of the Drama's Tense Climaxes.

WERE the Abbe Prevost alive to-day, he would doubtless rub his eyes in astonishment as he beheld the latest metamorphosis of his "Manon Lescaut" story, which, already put into operatic form by two different composers, is soon to be transformed into a motion picture drama, with the parts of the two lovers played by famous artists who have sung the rôles in the Massenet opera. These

are Lina Cavalieri and Lucien Muratore.

Having enacted several of the scenes in Herbert Hall Winslow's scenario of the story at the Playgoers' Film Company's studio in Yonkers, N. Y., Mme. Cavalieri and Mr. Muratore sailed aboard *La France* on April 8 for Paris. Various scenes in the drama will be photographed in France at the places where they occur in the story. Later the company will go

to New Orleans, in the vicinity of which the final incidents of "Manon Lescaut" will be similarly portrayed. The production is made under the supervision of Daniel V. Arthur. Mr. Muratore begins his annual season at the Paris Opéra the first of May. He will return to America next season, as his contract with the Chicago Opera Company still has two years to run.

a feeling for the stoic fortitude of the Indian combined with inherent emotionalism. Her "Dagger Dance" was quite thrillingly done. Lena Mason sang the colorless part of *Barbara* adequately. To Orville Harrold fell the part of the Lieutenant. It is unfortunate that the

young tenor is giving himself so freely to exaggerations and overacting these days. Nor was his singing always up to the mark last Monday. Mr. Chalmers was a satisfactory *Alvaredo*, Frank Preisch—from the Chicago company—filled his original rôle of *José Castro*,

Alfred Kaufman was the priest, and a newcomer, Gilbert Wilson, was *Don Francisco*. He revealed a well-handled voice of smooth and pleasing quality, and showed himself at ease on the stage, despite the fact that the present was his first appearance thereon. H. F. P.

MAUD POWELL WINS AN OVATION WITH PHILADELPHIA ORCHESTRA

Violinist's First Appearance in Quaker City in Many Years Greeted by a Demonstration After She Plays Mendelssohn Concerto—Conductor Stokowski Announces Program Selected by Concert Patrons

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, April 13.

MAUD POWELL was the soloist with the Philadelphia Orchestra at its twenty-fourth pair of concerts, in the Academy of Music last Saturday evening and this (Monday) afternoon, making her first appearance with the local orchestra and playing for the first time in Philadelphia in many years. Presenting the Mendelssohn E Minor concerto, the same that was to have been given at these concerts by Kathleen Parlow, had not illness prevented her appearing, Miss Powell emphatically proved her right to be recognized as America's leading woman violinist, and scored a success which made all who heard her wonder why she had remained away from this city so long, and to hope that she will make more frequent visits in the future.

While there was no little disappointment that Miss Parlow could not appear as announced, this feeling was soon banished on Saturday evening when Miss Powell began to play, and her interpretation of the beautiful Mendelssohn concerto won her a real ovation, with four enthusiastic curtain calls when she had finished—and there would have been more, had not the rule against encores precluded the possibility of another selection. Miss Powell's technic is all-encompassing, her tone pure and musical, and she plays with such command, such ease, fluency and expressiveness, that listening to her is a pure delight, and one realizes that she is one of the chosen few, who can really play the violin as it should be played.

The program, which was the last one

of the season, in addition to Miss Powell's number, included the Fourth Symphony of Brahms in E Minor, which revealed the orchestra quite at its best, Mr. Stokowski giving the great work a sympathetic and illuminative reading, while the interpretation served to demonstrate in a convincing manner the splendid unity, power and tonal balance of the orchestra, which during the two seasons of Mr. Stokowski's distinguished leadership has been moulded into a body of notable musical efficiency. Other numbers that added enjoyment to the program, which was decidedly one of the best in the series, were Weber's "Oberon" Overture, and three excerpts from Berlioz's "La Damnation de Faust."

At this week's concerts, which will bring the season to a close, the annual "request" program will be presented, as follows: "Overture, "Leonore No. 3," Beethoven; Symphony No. 8, "Unfinished," Schubert; Overture and Venusberg Music from "Tannhäuser," Wagner; symphonic poem, "Les Préludes," Liszt. In connection with the selection of the program, which was decided by ballots cast by the orchestra's patrons, it is interesting to note that the Schubert "Unfinished" symphony took precedence over even the adored "Pathétique" of Tchaikowsky, which generally comes first, the former receiving 343 votes to 229 for the latter, while next in order came Dvorak's "New World," with 205 votes; Franck's D Minor, with 182; Tchaikowsky's No. 5 and No. 4, with 123 and 121, respectively, and Beethoven's No. 7, with 102. Among the overtures, after the "Tannhäuser," which led with 328 votes, came Beethoven's "Leonore No. 3," with 254; Vorspiel and Liebestod, "Tristan und Isolde," with 233, and "Meistersinger," "Lohengrin" and "Parsifal," with 168, 108 and 101. "Les Préludes" led the list of miscellaneous compositions with 226 votes, next in order coming Rimsky-Korsakow's

"Scheherazade," 198; Mendelssohn's "Midsummer Night's Dream," 164; Wagner's "Ride of the Valkyries" and Wotan's Farewell and Fire Music, 161 and 147, and Debussy's "Nocturnes," 110.

ARTHUR L. TUBBS.

SPANISH CONTRALTO'S DEBUT

Fanny Anitua Discloses Fine Voice and Commendable Artistry

Ardent enthusiasm was generated at the recital given by Fanny Anitua, a young Spanish contralto, on Monday evening, April 13, in the Waldorf-Astoria. Her short program, composed of songs in Italian, English and Spanish, disclosed singing and artistry of a high order. A splendid lower register of great warmth and dramatic power contrasts finely with upper tones of surprising strength and purity. The singer's Italian and Spanish diction is excellent; unfamiliarity with the English language naturally impedes her English diction. Beth Grigor was a highly efficient accompanist.

The contralto was capably assisted by Marta Valencia, a talented young violinist, whose Spanish numbers proved most characteristic. The program was as follows:

"Se—," Denza; "Voi la sapete," from "Cavalleria"; "Habanera," from "Carmen"; "Ultima Cazone," Tosti; "For Memory," Salter; "At the Window," Kernochan; "My Shadow," Hadley; "Perjura," Tejada; "La Golondrina," Ytuarte; "La Nina Pancha," Valverde. With violin obligato: "Ave Maria," Bach-Gounod; Aria from "Cenerentola," Rossini. For violin: "Spanish Dance," Rehfeld; "Non piu mesta," Paganini-Thomson; "Meditation" from "Thais"; "Zapateado," Sarasate.

B. R.

Atlantic City to Have Symphony Orchestra

ATLANTIC CITY, April 11.—Atlantic City is to have a symphony orchestra of its own, according to the plan of Walter I. Oppenheimer, who operates a chain of hotel orchestras along the Boardwalk. Carl Doell will be the concertmaster and Rosario Bourdon will be first cellist. The first concert will be given Sunday, April 19, at the Apollo Theater.

GIFT OF \$500,000 FOR CHOIR SCHOOL

Frederick G. Bourne's Easter Present to Church of St. John the Divine

At the close of the Easter services at the Church of St. John the Divine, New York, last Sunday morning, it was announced that Frederick G. Bourne had presented \$500,000 to the trustees for the purpose of endowing the choir school.

In announcing his gift Mr. Bourne said that as a boy he had sung in the choir of Trinity Church and for fourteen years had been a member of the choir of the Church of the Incarnation. It is believed that Mr. Bourne's gift will make the cathedral choir school the wealthiest institution of its kind in the country, and that it will also help to standardize church music and in a general way advance the profession of chorister.

The cathedral choir school was founded in 1901 by Bishop Potter. It was for eleven years under the mastership of the Rev. Dr. Ernest Voorhis, who was succeeded by I. M. Beard, the present headmaster. In October of last year the school moved into its new building, a gift of Mrs. J. Barrett Blodgett. Its maintenance heretofore has been by subscription. It has the complete equipment of a modern school and the course covers six years. There are provisions for forty resident and twenty day students.

Mr. Bourne was for eighteen years president of the Singer Manufacturing Company. He is interested in numerous bank and real estate enterprises and was for three years commodore of the New York Yacht Club.

Emma Eames Back in Paris

PARIS, April 11.—Emma Eames (Mme. de Gogorza) has returned to her home in the Rue Jean Goujon after her Winter in America.



—(c) Art Publication Society.

Editorial Staff—Right to left, Leopold Godowsky, Emil Sauer and Frederic Lillebridge

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"After examining with care the lessons in technic, harmony, history and pedagogy assembled and arranged in the Progressive Piano Studies, together with the correlated teaching material, I desire to express my sincere admiration for the work. It is to be commended for its scope, which is unrivaled; for its thoroughness, which is remarkable in its painstaking attention to detail; for its logic, which is unassailable; for its accuracy."



Dear MUSICAL AMERICA:

On Friday of last week Mr. Giulio Gatti-Casazza had an opportunity of hearing from the American operagoing public during the performance of "Parsifal," when a tremendous ovation was given to Mme. Fremstad under conditions that were impressive, for the reason that at the performances of "Parsifal" the audiences are more subdued in the expression of their approval than at any other time. Mme. Fremstad was called out no less than twenty-five times. Indeed it was more than an ovation. It was a demonstration.

Hitherto Mr. Gatti-Casazza has heard from subscribers who have written to him expressing their desires or their criticisms. He has heard from the critics through the press. But so far he has not had an opportunity of judging of the attitude of the public when there was an issue between him and a prominent member of his opera company.

At first sight it might be thought that the ovation given Mme. Fremstad was a notification to Mr. Gatti-Casazza that the public did not approve of his action in not re-engaging her for another season. That, no doubt, influenced some of those who were present. At the same time I know that there were others who did not desire in any way to express disapproval or even criticism of Mr. Gatti-Casazza's action, but did desire to express their appreciation of the splendid work which Mme. Fremstad has done on the stage of the Metropolitan.

Even with regard to those who desired to express their disapproval of the action of the management in not re-engaging Mme. Fremstad, it was in no way intended as an expression of disapproval of Mr. Gatti's general course.

When the time comes that Mr. Gatti no longer desires to remain connected with the Metropolitan, should he follow the example of his predecessors and announce a benefit he will find that it will be one of the greatest ever tendered any manager who came to this country to conduct an operatic season.

It will not merely be the money value of such an occasion, but it will show him that while there have been, and will possibly be in the future, occasions when the press may not wholly agree with him, and while there are occasions when the operagoing public may not agree with his course, at the same time both press and public recognize heartily the splendid services which he has rendered in the presentation of opera in such a manner that we Americans can say, with truth and conviction, that nowhere else in the world to-day is opera given in such a notably finished and artistic manner as it is now given on the stage of the Metropolitan.

With regard to the particular differences between the manager and his distinguished prima donna, I think we may be guided by what has appeared in the New York Herald, which has for years past been considered the official mouthpiece of the opera management.

In an article on this subject Mr. Gatti-Casazza is quoted as saying in the course of his last interview with Mme. Fremstad:

"You have been telling me for a season or so that you were tired of opera and wanted to get away from it all. So I simply took you at your word and made other arrangements."

These "other arrangements" the Herald goes on to state are "the engagement of Mme. Melanie Kurt, dramatic

soprano of Berlin, and the re-engagement for a limited number of performances of Mme. Gadski."

The official reference to "a limited number of engagements" for Mme. Gadski rather takes the cream off the triumph which the friends of Mme. Gadski have been proclaiming she won over her own old time rival, Mme. Fremstad.

In connection with her interview with Mr. Gatti-Casazza Mme. Fremstad is quoted in the Herald as saying that she only made one great mistake, namely, that she sang this season once when she had a cold, and so did not do herself justice. However, she did it to oblige the management, and it caused her a great deal of trouble, for her voice suffered. She furthermore stated that she would never do it again.

I presume we may consider the incident closed, except in so far as it might be suggested to the management that it could secure one crowded house anyway by giving a performance which should be announced as "Mme. Fremstad's farewell to the Metropolitan." That would crowd the house. There can be no question about that.

Anyway her manager, Mr. Walter David, is happy, as applications for concert engagements for Mme. Fremstad are coming to him from all parts of the country—so that Madame's first concert tour will start off under the most favorable auspices.

Referring again to the Herald as the official organ of the Metropolitan, and also of the distinguished gentlemen who are on the board of directors, we may get from its columns a fair idea of the situation with regard to the Century Opera Company. Publicity is given to the fact that the active members of the board of directors of the Century Company are also active in the affairs of the Metropolitan Opera Company, namely, such public-spirited men as Messrs. Otto H. Kahn, Clarence H. Mackay, Edmund L. Baylies, Harry Payne Whitney and Henry Rogers Winthrop.

In discussing the future of the Century Opera Company the Herald, evidently reflecting the attitude of the directors, says:

"The real question is, does the public want cheap opera and opera in the vernacular? The Century season began with a flourish, and reports were circulated that its receipts during the opening week were much above running expenses, but then the slump came, and the close will show a loss. What caused this loss? Was it a lack of enthusiasm on the part of operagoers? Or was the season merely too long?"

Furthermore, the Herald says: "It is a fact that the season at the Century is cutting the receipts of the Metropolitan. Considering that five of the members of the Century board of directors are also directors of the Metropolitan, is it not working for a noble cause that these men support one art institution which takes away from the profit of another art institution in which they are equally interested? It is proof positive that their interest is an unbiased one."

Now, if your readers will remember, this is about the position that I have taken all along. I said that while there was undoubtedly a strong desire for opera in the vernacular, and at popular prices, there were a number of problems ahead which would have to be solved before the question of giving opera in English would be answered.

I told you that when the Century Opera Company opened early in the season it would get a large amount of patronage. I did say, however, that when the Metropolitan opened the attendance would fall off, and I also expressed my serious doubt as to whether the projected season was not too long, and as to whether the Messrs. Aborn had not attempted something beyond their strength and resources in giving a different opera every week. I said that it would have been much better for them had they attempted less and reached a higher standard. While some of the performances they gave had undoubtedly merit, the general run was undoubtedly not up to public expectation. In other words, it is my conviction that there is a large public anxious to hear good opera in English at popular prices, but it is not disposed to hear, even at popular prices, opera in English which is below a certain standard.

With a shorter season, particularly one which closes before Lent, with a smaller repertoire, with a better orchestra and chorus and more rehearsals, I do not think the public-spirited men who have gone into this affair need have any fear whatever of being supported by the people.

They should not forget that owing to the general condition of business the very class to which they have been appealing has been pretty severely hit. If

they would make inquiry they would find that the majority of theatres this season have not done as well by any means as they are accustomed to do.

I also told you that the Century would create a certain amount of opposition and competition to the Metropolitan itself, and that the Metropolitan would feel it, though here again I think some of the falling off in the Metropolitan's receipts should be charged to the general condition of business in this city during the Winter and early Spring.

Let me venture a suggestion to the management, namely, that they should greatly increase their advertising; not so much of the operas to be given and the casts with which they are given, but of the fact that seats can be obtained at the box office at regular prices. There are hundreds and hundreds of people, not merely in New York, but of those who come to New York and would like to go to the opera, but are deterred, because the impression exists that all the tickets are in the hands of speculators and can be bought only at exorbitant prices.

If the Metropolitan would buy display advertisements in leading papers removing this impression they would be, I believe, surprised at the result.

Recently, you remember, I made the statement that while I was a great admirer of Miss Geraldine Farrar, I did not consider her conception of *Madama Butterfly* to be correct. In fact, I frankly stated that from my point of view it was "impossible." I added, however, that the very qualities which I thought prevented Miss Farrar from giving a really characteristic representation of *Madama Butterfly* were precisely those which should make her *Carmen* one of the memorable performances in the history of opera.

In connection with this I have received the following letter. It is simply the letter which the critic always receives when he ventures any criticism of Geraldine Farrar.

"April 6, 1914.

"Dear Mephisto:

"As a constant reader of MUSICAL AMERICA, lover of art and an ardent admirer of Geraldine Farrar's genius, I think I am justified in taking the liberty of expressing my indignation at your unjust criticism of Miss Farrar's remarkable portrayal of *Madama Butterfly*."

"I was not alone very much surprised, but also exceedingly disappointed at a magazine so refined, and of such a fine standard as your MUSICAL AMERICA choosing to print such an unaccountable criticism. Surely you must realize that you were mistaken in making the statement that Miss Farrar's *Butterfly* is 'impossible.'"

"There must be a reason—and a good one, too—that every time she sings in that opera the house is crowded from floor to roof. The public must have a definite cause for going to the opera house to hear the same opera again and again, year after year."

"I will merely add that I was exceedingly annoyed at your injustice, for I had always had a better opinion of Mephisto's judgment."

"(Signed)

"One Who Appreciates Miss Farrar's Portrayal of *Madama Butterfly*."

To begin with, let me suggest to my correspondent, who no doubt is fair and charming, that the title of the opera is not "*Madama Butterfly*," but "*Madama Butterfly*." It may seem a small thing, but it shows that the lady has not properly considered Maestro Puccini's opera at all and that her viewpoint is not the opera, but Geraldine Farrar.

In the next place, permit me to say that I am by no means the only one who has found reason to criticize Miss Farrar. Only the other day Mr. Pitts Sanborn, of the New York *Globe*, a critic of recognized ability and standing, who has often expressed his admiration for Miss Farrar, said, in speaking of her *Ariane* in "*Ariane et Barbe-Bleue*":

"I found Miss Farrar conspicuously lacking in the qualities that should go to make a genuine impersonation of the last wife of Bluebeard, as imagined by Maeterlinck. I did not find, however, that Miss Farrar went wrong through any of the deadly sins against art, but simply because she was undertaking a rôle for which she is almost as unsuited as she is for *Beckmesser* or *Hagen*. This example merely goes to show that one can fail in a part because miscast, without ceasing, on that account, to be an artist."

Now that is precisely my position with regard to Miss Farrar's *Butterfly*.

As you know, John Luther Long's libretto is founded on Pierre Loti's charming story, "*Madame Chrysanthème*." In this story a beautiful and romantic description is given of a young Japanese girl who enters into a temporary marriage with a French naval officer. Her character is carefully drawn and described as being of that sweet, gentle and appealing nature which the Japanese women have developed through centuries of subjection to an almost absolute subordinate position to man. If the Japanese young woman of that time represented anything it was absolute self-effacement.

Now, Geraldine Farrar is one of those high spirited, joyous, artistic personages who fits only into such rôles as, for instance, in "*Julien*," where she can be self-assertive and self-conscious. For this very reason her *Madama Butterfly* must always be, as I said, "impossible."

Now, I have been over this very issue with my good friend, Antonio Scotti, who has a very high regard, as is known, for Miss Farrar. Indeed he is generally understood to have been of very great service to her, as he has been to other artists, in developing her artistic knowledge and career. Signor Scotti absolutely agreed with me, and he also agreed with my viewpoint when we discussed the questions brought up by my charming correspondent in her letter of protest, as to why the general public, and especially young girls, are so enthusiastic about Miss Farrar. The reason I gave was that they see not *Madama Butterfly* but themselves represented. In other words, the bright, vital, intelligent, resourceful, self-assertive American girl sees herself represented on the stage and promptly falls head over heels in love with Geraldine Farrar.

But, I say, in all deference, that the difference between the Japanese woman of the time depicted in the opera and the American girl of to-day is wider than the difference between the North and the South Pole. Indeed, it is the difference between *Butterfly* and Miss Farrar!

I will admit absolutely that Miss Farrar is charming as Farrar, and that in such rôles as suit her personality, in other words where she simply presents her most engaging and artistic self, she is inimitable, but, like many other artists of distinction, male as well as female, she lacks imagination and plasticity. To be frank, her personality is so strong that it dominates everything she does and renders her incapable of representing successfully those rôles which do not fit her particular characteristics.

I might say much the same thing of Signor Caruso. Here we have perhaps the finest tenor voice that the world has known in a generation, an artist who to-day is singing more artistically, more beautifully than ever before—even if his voice has not the resonance and the power and fullness that it once had. But Signor Caruso is Caruso in everything. He may change his clothes and his beard and his moustache, but he remains Caruso. It is simply because he has one of those vital, strong, forceful personalities which dominate everything, so he always will be—Caruso.

In such operas as "*Pagliacci*" or "*Cavalleria*," where his particular idiosyncrasies fit and his particular personality fits, he is beyond all criticism.

The same thing might have been said of Adelina Patti. She was Patti in everything she did. Consequently there were certain rôles in which she was quite as miscast as Miss Farrar is in *Madama Butterfly*.

To illustrate my point let me instance some artists who have imagination, and also the power of subordinating and losing themselves in the characters they represent.

At the Metropolitan we have several distinguished instances at the present time. There is Scotti. Signor Scotti never claimed to have any wonderful voice, but that which he has he uses with extraordinary ability and charm. But Scotti is one character; Scotti in "*Bohème*" is another; Scotti in "*Madama Butterfly*" is another; Scotti in "*The Huguenots*" is another; Scotti as *Iago* in "*Otello*" is another. Why? Because Signor Scotti, as I said, has imagination, plasticity and the power of throwing his personality into the background so as to give prominence to the character he represents.

In the same sense let me mention one of the greatest baritones that ever came to this country, Signor Amato. He also has the power of presenting rôles wholly different in character. He has plasticity and the power of self-effacement to a remarkable degree, and that is why his range of rôles is so varied and why

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

also he is almost uniformly successful.

There is another artist, too, on the Metropolitan stage who deserves to be named in this connection, namely, de Segurola. What magnificent versatility does he not possess to give you such a wonderful range of parts, one differing from another, and all as distinct and clear-cut as cameos!

Let me adduce Mary Garden. There are some rôles, certainly, in which she does not particularly shine. For instance, her *Prince Charming* in "Cendrillon" made no particular impression but fancy the wonderful range of her marked and noted successes—*Louise*, *Thais*, *Salomé*, *Le Jongleur*, *Mélanide*. Even those who will not admit that she is a great singer must admit her marvelous versatility and her wonderful ability to present the characters she assumes, which, as I say, vary all the way from the poetic simplicity and innocence of a *Mélanide* and a *Jongleur* to the tragic, demoniacal voluptuousness of a *Salomé* or the insidious sensuality of *Thais*.

There was another woman, too, whom I recall and whose monument now stands in a cemetery in Vienna, Mme. Geislinger. She was a wonderful *Pompadour*. On the next night she presented *Lady Macbeth* as no other tragedienne on the stage could, and on the next night would play you a rôle in an Offenbach operetta, and finish the week by giving you, at over sixty years of age, the most wonderful, most charming and most appealing *Juliette* on the stage at the time.

Let me recall Richard Mansfield. Admit, if you like, that the expression of the nobler emotions, such as love, self-denial and heroism, were, in a sense, denied him. But look at the wonderful range of parts that he had when it came to the representation of the darker side of nature. Why, he positively prided himself that he could come on the stage and, instead of protruding his person-

ality, could mislead the audience for a few minutes till he spoke.

So that is my answer to my fair correspondent and others who have written to me about Miss Farrar, whose genius I admit and admire, but at the same time I insist that she is one of many of those who have a strong, forceful, wholly charming and attractive personality, but which personality protrudes itself in everything she does.

Finally I trust I may not be considered impertinent if I ask the fair champion of Miss Farrar whether it may not be possible that at least some of those who crowd the Metropolitan when "Butterfly" is given go to hear Puccini, and also whether it is not true that the house is just as crowded when Destinn sings the rôle of the Japanese girl?

Lina Cavalieri and her husband, the distinguished tenor, Muratore, left the other day for Europe after a most successful tour. Before going she confided to the reporters who interviewed her that no artist, indeed no woman, should marry till she is forty-four.

According to this, Mme. Cavalieri ought not to be married—for she will never be forty-four! Like other noted beauties she has solved the secret of remaining perennially young.

The opera has finally "put one over" on the police!

As you know, you must not give high class theatrical performances on Sunday, though you may give a low class vaudeville show. Also, as you know, you may give extracts from operas, but these must be without scenery, while the singers must be clothed in evening dress, or as near to it as they can get.

Anything in the shape of a ballet is absolutely prohibited.

Now, last Sunday night on the program of the concert at the Century Opera House the "Dance of the Hours" was announced, which, you know, is a ballet from "La Gioconda." Inspector Dwyer was told of this and promptly made up his mind that he would not be

caught. So he sent two heavily built plain clothes men to attend the performance.

They sat through the Garden Scene from "Faust," the Tower Scene from "Trovatore," an extract from "Pagliacci." They took notes—but they did not see the ballet—for when the "Dance of the Hours" came, which was the last number on the program, they found out that it was only another orchestral piece.

When they went out one of the policemen said to the other:

"Say, Jim, is that what they pay from three to six dollars a performance to hear? Give me the movies!"

Your,

MEPHISTO.

MELBA AIDS POPULAR OPERA

Gives \$250 to London Enterprise That Offers Best Works at Low Prices

LONDON, March 27.—Mme. Melba, back in London, paid a surprise visit to the Royal Victoria Hall last night—the place where South London hears grand opera for a few pence. She heard a part of "Rigoletto," and then went back of the stage to meet the company, and took particular pains to congratulate Maude Wilby, the *Gilda* of the evening, on her singing of "Caro Nome," or rather its equivalent in English. Before the prima donna left Lillian Bayliss, the manager of the company, explained to the distinguished visitor the financial situation of the house and company, and Melba responded in the most practical fashion.

"The cause is so worthy," she said, "that I have great pleasure in asking you to accept a present of \$250 just to cheer you up."

Mme. Melba will not talk much about the condition of her voice. She simply says that it is necessary for her to give it a rest.

"For one month I must be silent," she says. "I have sung sixty-two times in the last five and a half months in America and have traveled 23,000 miles."

Mme. Melba will sing *Desdemona* in "Otello" in Paris April 28, and her re-appearance in London will be Sunday, May 3, at Albert Hall. Afterwards, of course, she goes to Covent Garden.

CHICAGO ORCHESTRA HAS CLARA BUTT AS SOLOIST

Contralto Wins Golden Opinions for Singing of Gluck and Handel Arias and Elgar's "Sea Pieces"

CHICAGO, April 13.—The English contralto, Clara Butt, was the soloist at the regular concert of the Chicago Symphony Orchestra last Friday afternoon at Orchestra Hall and gave evidence of her sincerity and seriousness of artistic purpose in several classic arias by Gluck and Handel and in the five songs making up the set of Sir Edward Elgar's "Sea Pictures," for contralto and orchestra.

Mme. Butt's claim to the distinction of being one of the great contraltos of the day was amply substantiated. Her remarkable voice, with its comprehensive range and her artistic command of it, were impressively displayed, and not only were dramatic effects evident in her singing, but also an easy florid style, as in the Handel arias from "Sosarme" and "Alessandro." The five Elgar pieces, written for Mme. Butt, found a model exponent.

The program contained, besides these, the Mozart "Jupiter" Symphony, which was a delightful orchestral number. Other numbers were the Overture to Gluck's "Iphigenia," the somewhat obvious orchestral piece, "Phaeton," symphonic poem by Saint-Saëns, and the tribute to Good Friday, paid annually by Frederick Stock with the "Good Friday Spell," the "Transformation" and the "Glorification" from Wagner's "Parsifal." The performance by the orchestra was admirable.

M. R.

Helen Ware Wins Marked Success in Alliance, O.

Helen Ware, the charming interpreter of Hungarian and Slav music, recently scored a marked success in her concert at Alliance, O., before a packed house. The numbers on her program which were especially well received, were Boccherini's "Allegretto," Gustav Saenger's "Scotch Pastorale," MacDowell's "To a Wild Rose" and Hubay's "Hungarian Rhapsody."

A Continuation of the Remarkable Career of FELICE LYNE

(Compiled by Loudon Charlton)

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Miss Lyne's London prestige, won at a bound through her astonishing performance of "Rigoletto," continued to increase in a manner no less surprising. Far from proclaiming her *Gilda* the greatest of her achievements, the London critics heaped still warmer praise upon her Lucia, her Juliette, her Rosina and her Marguerite. Speaking of the last-mentioned role, the London Standard said: "No artist within the memory of opera-goers has met so fully the requirements of the part." The Telegraph declared that "her like as Marguerite has not been seen upon the English stage," while the Daily Express termed her achievement "a Marguerite consistent with Goethe's conception."

Referring to her Lucia, Vanity Fair said: "There have been great coloratura sopranos; there still are great coloraturas—and there is Felice Lyne. I place Felice Lyne in a class by herself, because she is the first soprano I have ever heard who could make Donizetti's 'Lucia di Lammermoor' live." "A 20th century Patti" was what the London Standard declared Miss Lyne to be on this occasion. Speaking of her Juliette, the Daily Sketch said: "She took the house by storm time after time. Her Juliette will always be a precious memory."

Important concert engagements followed as a matter of course, notably four appearances at Albert Hall, all of which attracted huge audiences. The most noteworthy of these was a Sunday afternoon concert, held on a day when a veritable blizzard was raging, but despite the weather a record-breaking throng of 10,000 people appeared.

It was one year after her London triumphs that Miss Lyne made a special trip to Kansas City to give a concert before her fellow townsmen. Word of her meteoric rise had preceded her, as was shown by the throng that turned out to greet her. The box office receipts broke all records, reaching the surprising sum of \$12,000.

In view of the world-wide prominence Miss Lyne had attained, it was not surprising that the American singer was chosen to head the Quinlan Grand Opera Company on its remarkable tour of the world—a tour that lasted an entire year. From London to South Africa, thence to Australia and back to America, across Canada, the soprano was heard, and everywhere she created a furore. In Cape Town, Johannesburg, Sydney and Melbourne she aroused the greatest enthusiasm.

"When the curtain descended at the end of the first act," said the Melbourne Age, "the young prima donna received such an ovation as has been heard rarely within the walls of Her Majesty's Theatre. Her coloratura work was extremely good, and in the Caro Nome aria her high notes mounted higher and yet higher, with the unflinching certainty of the notes of an accomplished flautist."

The climax of critical approbation was reached in Canada. The Winnipeg Tribune declared that in "Rigoletto" the young prima donna "completed her conquest" and that "she reached dizzy vocal heights seemingly out of all proportion to her slight stature, soaring up to E above the staff lines and sustaining it with brilliant power and true intonation that fairly brought the crowd in the huge auditorium to her feet. Her trills were like the notes of a nightingale, exquisite in their naturalness."

The Montreal Star said, "She is like Sembrich in the infinite pains she takes to make every phrase symmetrical, to polish an ordinary run, to account musically for the embellishments she can fling out so brilliantly."

See Next Week's Issue for a Continuation of "THE REMARKABLE CAREER OF FELICE LYNE."

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STOKOWSKI GOING BACK TO HIS BELOVED GARDEN IN MUNICH

Philadelphia Orchestra's Conductor Will Spend Most of His Summer Caring for His Vegetables and Flowers—A Compliment for Choral Organizations of the Quaker City

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, April 13, 1914.

AS the season of the Philadelphia Orchestra comes to a close with the twenty-fifth pair of concerts, to be given at the Academy of Music on Friday afternoon and Saturday evening of next week, Leopold Stokowski, the conductor, and Mrs. Stokowski, who is known professionally as Olga Samaroff, the pianist, will sail on April 21 for Europe, to spend the Summer at their villa near Munich.

"I am very anxious to get back to my garden, to my flowers and vegetables," said Mr. Stokowski to the MUSICAL AMERICA representative a few days ago. "You see, my garden is my chief diversion during the Summer, and I take great pride and pleasure in it. It is much to my regret that I am compelled to let some one else start it for me, since I am not able to get there early enough in the Spring, but, once I am there, I take all the care of it myself."

"Not even Mrs. Stokowski has a hand in it. My wife has other interests, and this Summer especially she will have plenty to do, as she is preparing, you know, for a concert tour in this country next season. She retired two years ago for a rest and to develop her technic and enlarge her repertoire, and she has been, and is, working very hard. She will make forty appearances in America the coming season, one of her engagements, as already announced, being as soloist with our orchestra here, under my direction."

"As to my own work this Summer, it will consist of planning for next season, to a certain extent, but for the most part complete recreation—in the garden. One thing I shall do, however, is to visit Mr. Paderewski at his home in Morge, Switzerland. Mrs. Stokowski and I are to go there for a time in August, and Mr. Paderewski and I are to work over his symphony, which I am to present here next season. We shall also attend the Bayreuth Festival."

"My Munich villa is very pleasantly situated, just outside the city, but so near the central part of it that I can walk across the river and to the Hoftheater in twenty-five minutes, all the way through gardens and under trees. I am always glad to get back to Munich, but—I am always glad to get back to Philadelphia, too. Now, I am not saying that for effect. I have every reason to like Philadelphia, for I cannot imagine a conductor happier in his work in every respect than I am here."

"The present season has been most successful, and naturally I am delighted."

Incidentally, I should like to say a word of the excellence of the choral organizations in this city. In the orchestra's recent performance of Beethoven's Ninth

course, I should never play at symphony concerts anything except symphonies that need a chorus."

Mr. Stokowski will not go direct to Munich, but will stop in Paris for about two weeks and then go on to London, where he may conduct one of the orchestras in a few concerts. He has been asked to do so, but has not definitely decided to accept. ARTHUR L. TUBBS.

Sinsheimer Quartet Closes Its Season

The Sinsheimer String Quartet, of which Bernard Sinsheimer is first violinist, gave its seventh concert of the season at the home of Mrs. Henry Villard on March 24 before a brilliant audience.



—Photo by Haseler, Philadelphia

Conductor Leopold Stokowski, of the Philadelphia Orchestra, and Mrs. Stokowski (Mme. Olga Samaroff, the Pianist)

Symphony the two choruses which assisted us proved to be of such great merit that I hope next year we can do another choral work. Several other Philadelphia choruses I have heard also prove that this city is strong chorally. But, of

Dittersdorf's E Flat Major Quartet was finely played and won much applause as did a novelty, a Preludio and Minuetto, op. 12, by an Italian composer, Andreoli. There was melodic richness in this work. Mrs. Bernard Sinsheimer, pianist, played the piano part in the quintet, op. 30, of Carl Goldmark in a masterly manner. The final concert of this organization for the season took place on Wednesday evening, April 8, at the Waldorf-Astoria, when the works performed were Beethoven's G Major, two movements from a Gliere Quartet and the Dvorak Piano Quintet with Mrs. Sinsheimer assisting.

Enthusiasm Runs High as Elman Plays in San Antonio

SAN ANTONIO, TEX., April 1.—With the Grand Opera House packed from footlights to the "roost" and the audience eagerly taking in every note, there was left no doubt of the fact that Mischa Elman's recital placed San Antonio in the class of cities that are willing to patronize musical affairs of the first magnitude. Many curtain calls came after every number. After the conclud-

ing number, not a single person rose to go. All sat and applauded vociferously till another number was given and then came curtain calls until the management finally turned off the lights.

The officers and members of the San Antonio Musical Club, under whose auspices the concert was given, were almost overwhelmed with congratulations from the audience on the success of the concert. C. M.

Misplaced Benediction Unders the "Holy City"

That natives of Los Angeles are not without a degree of envy concerning the reputed attractions of heaven was indicated at the Emanuel Baptist Church, Brooklyn, on Sunday, March 8. Gaul's "Holy City" was being sung with great finesse by G. Waring Stebbins's choir. At the end of the first part, where there is a climax bearing the suggestion of finality, the visiting minister, who was from Los Angeles, rose and pronounced the benediction. The congregation filed out leaving the worthy organist mute upon the bench and the petrified choir still clutching their books. Few suspected the mistake that had been made, because the programs had not been delivered at the church in time for the service.

Young Violinist Scores in Concert of Chorus in Lima, O.

LIMA, O., March 29.—Glenn Greenamyer, a talented young violinist, made his debut here at a concert given on March 25 by the Elks Male Chorus under Mark Evans. His playing found much favor with the large audience and encores were demanded after almost each one of his numbers. Vieuxtemps's Ballade and Polonaise, a Souvenir by Drdla and Brahms's Fifth Hungarian dance pleased especially. Arthur Middleton, baritone, sang several fine songs in English and was heartily recalled. The chorus achieved pleasing results under Mr. Evans's baton, with C. A. Richmond as accompanist. Olivia Mueller accompanied Mr. Greenamyer and Edgar A. Nelson supported Mr. Middleton.

Excellent Choral Work by New England Conservatory Students

BOSTON, April 4.—"The Sea Fairies," a cantata by Mrs. H. H. A. Beach, was given an interesting presentation at Jordan Hall, Friday evening, April 3, at a concert of the New England Conservatory Choral Club, conducted by Charles Bennett of the faculty, with Margaret Kent as accompanist. The soloists were Mrs. Charlotte L. Wrye, soprano; Agnes Reid, mezzo-soprano, and Mrs. Ethel R. Fried, alto. The program ended with Bizet's "Agnus Dei," soprano solo, Marion Feeley; violin obbligato, Ada A. Chadwick, and organ accompaniment, Vera M. Johnson. Other students appearing were Mildred Ridley, cello; Ethel Harding, oboe; Margaret Kent, soprano, and Maude Beaudry, soprano. W. H. L.

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SINDING EMERGES AS OPERA COMPOSER

Norwegian Musician's First Essay in the Field to Have Première in Germany—Dedicated to the American Pianist, Arthur Shattuck—Nikisch Leads the Berlin Philharmonic in Its Last Concert of the Season

European Bureau of Musical America,
30 Neue Winterfeldstrasse,
Berlin, March 27, 1914.

CHRISTIAN SINDING'S new opera, "The Holy Mountain," which is to have its première in the Grand Ducal Opera in Dessau, April 19, is looked forward to with interest on all sides as the first operatic venture of a composer who has met with notable success in other forms of composition. The plot runs about as follows:

"The Holy Mountain," inhabited by religious ascetics, is a sanctum long undefiled by the presence of woman. Phokan, one of its keepers, however, had once deserted its shrine, and, falling a victim to feminine lure, had begotten a son, Dion, and lived in happiness for a time with Myrrha, the mate of his choice. Aroused by the rumored approach of an invading foe, the Turks, Phokan assembles the neighbors to prepare for armed resistance. A warlike bark appears, and, as it draws near, a death-dealing volley is fired upon the supposed invaders. These are then found to be relatives and friends of Myrrha.

Love turns to hate. The youthful Dion is taken to the Holy Mountain and left in care of the prior, Sophronius. In the course of time Phokan also reappears and relates his sad fate. Dion, who has been taught to abhor the name of woman, now hears of his mother's beauty and virtue. In his yearning he asks why it is wrong to love a being of such purity—a question which remains unanswered. Some time later the mother suddenly appears on the "Holy Mountain" in search of her long lost son. She is accompanied by her adopted daughter Daphne. To the amazement of Dion and of the "august fathers" the sacred tradition that the "Holy Mount" will crumble to ashes upon woman's approach is but a myth. Daphne falls in love with Dion and her feelings are soon reciprocated. The traditions of "Holy Mountain" are abandoned, father and mother are reconciled and the curtain drops.

The opera is dedicated to Arthur Shattuck, the American pianist. Mr. Shattuck will arrive in Berlin in a few days and will be one of a large party of Americans to attend the première in Dessau.

Last Nikisch Concert

The tenth and last Nikisch concert of the Philharmonic Orchestra found this admirable organization at its very best. There was no soloist. Nikisch showed his usual perfect command of his men. The virtuosity of each choir of the orchestra found full scope in the Bach D Major Concerto, Beethoven "Pastoral" and Brahms's First symphonies. Nikisch does not try to obtrude his personality upon the orchestra, but openly endeavors to let them show what they can do. It is this characteristic of his, perhaps, which enables him to obtain the full attention of his men at that moment when it is most needed. The playing of the Brahms C Minor Symphony was temperamental, and finely balanced in contrast and shading. Concertmaster Thornberg played the solo part as few can play it. Thornberg's tone reaches a degree of beauty which at times defies description.

The Dresden Master School of Singing can point with pride to the remarkable popularity which it has gained in the course of a single season. Among the pupils of Giacomo Minkowski, the vocal head of the school, who have already obtained engagements as a result of their studies are Lise Schulhoff, engaged as prima donna mezzo-soprano in Prague; Herr Salinus, dramatic tenor at Halle Stadttheater, and Herr Ull-

man, first baritone at the Dessau Court Theater. Jorgen Bendix, the Danish baritone, also a Minkowski pupil, has been meeting with notable success in Germany and Denmark as a concert singer.

Norah Drewett, the brilliant and gifted young English pianist, who will make a tour of the United States next season under the management of M. H. Hanson, has just returned to Berlin from Vienna where she met with splendid success. Miss Drewett was engaged for the elite concert for the benefit of the Albania Committee in the Konzertsaal, other soloists being Mattia Battistini, the world-renowned baritone, and Margerete Siems, coloratura soprano of the Dresden Court Opera.

The Dutch composer, Joachim Brun de Neergaard, has acquainted us with his brilliant Variations on a Swedish Dance Song, for orchestra; a dull Symphony in B Minor, which might just as well have been composed in the sixteenth century, and a very worthy Piano Quintet in F Major, op. 10. The latter work was interpreted with model artistic unity and discretion by Miss A. Johnsson and Messrs. Thornberg, Veit, Hober and Bache, of the Philharmonic Orchestra.

May Harrison's Return

May Harrison has developed wonderfully since her last Berlin appearance of two years ago. Miss Harrison has a noble, warm tone, a very dependable finger technic (which seems to excel her right arm technic somewhat) and a very charming presence. The program of her concert of March 27 in Beethoven Hall comprised the Mozart B Flat Major Sonata, the Bach Chaconne, Christian Sinding's A Minor Suite and a group of small pieces. Miss Harrison's success with the public was most emphatic.

Eugen d'Albert again showed himself to be the "lion of the piano" at his last recital. His playing of his own arrangements of the Bach "Passacaglia" and Beethoven's "Ecossaises" and Rondo, op. 51, revealed the master. Though his tone was frequently forced in the "Appassionata," that work has not received a more inspired nor more authoritative performance from any pianist. And the work has been played often enough during the season. But d'Albert's performance was the Schumann "Carnaval." In recent years we have never seen such a perfectly adjusted combination of technical control, temperament and inspiration.

H. EIKENBERRY.

Schumann-Heink and Stock Orchestra in Cornell's Festival

ITHACA, N. Y., April 1.—On Thursday evening, April 30, Cornell University opens its ninth annual music festival, on which occasion Mme. Schumann-Heink will be heard in a group of songs and an aria from "Rienzi" assisted by the Festival Chorus, Hollis Dann, director, and the Chicago Symphony Orchestra, Frederick Stock, conductor. Both orchestra and chorus will participate in all of the concerts. The second concert on Friday evening will bring forward Florence Mulford, contralto; Lambert Murphy, tenor, and Willard Flint, basso. Besides being heard in solos they will sing in Grieg's cantata, "Olaf Trygvasson." Saturday afternoon Harry Weisbach will be the soloist and at the last concert, given on the same evening, "Faust" will be presented in concert form, with Miss Mulford and Grace Bonner Williams and Messrs. Murphy, Flint and Miles.

Setti and Romei Become Cavaliers

Giulio Setti, chorus master of the Metropolitan Opera House, and Francesco Romei, assistant conductor, were notified on April 4 that they had been named by the King of Italy as Cavaliers of the Order of the Crown of Italy.



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"MUSICAL AMERICA'S" OPEN FORUM

In George Hamlin's Defence

To the Editor of MUSICAL AMERICA:

As representative for Mr. George Hamlin during his absence in Europe, and in view of the unjust criticism to which MUSICAL AMERICA has been subjecting him of late, I think it due you to know the actual facts of the case, for I know you would not knowingly wish to injure anyone unjustly.

In the cabled interview which appeared in the *Chicago Daily News* of March 10, Mr. Hamlin was made to say: "I doubt if there is more than one teacher in Chicago competent to coach students in operatic rôles." I was confident he had been misquoted, and I sent him a cablegram quoting this sentence. In reply he cabled: "Completely misunderstood. See *News* Thursday for another interview."

This interview was a satisfactory explanation of his real meaning and conclusively proved how innocent Mr. Hamlin was of making any offensive statement. Since then I have had a letter from him telling me that the reporter for the *News* had called on him and that they had had a long friendly chat on musical conditions in general—no notes were taken—and the reporter simply cabled in his story without submitting the copy to Mr. Hamlin. When the reporter learned later of the trouble he had unwittingly caused he was most regretful and offered to send another cable of explanation.

Most of the Chicago musicians, knowing Mr. Hamlin and aware of his great interest in the development of music in America, did not take that one questionable sentence in the interview at all seriously—they dismissed it saying, "George certainly never said that—you know what a newspaper interview is!"

MUSICAL AMERICA, however, did not grant him even the shadow of a doubt, but plunged right in to give him a severe punishment for his alleged lack of fealty to the cause of American music. It did not take into consideration the fact that George Hamlin has probably done more than any other one artist to advance this cause by presenting for years past on his recital programs new songs by American composers, and that even while he was thus being traduced he was introducing to the critical Berlin public two new songs by a young and comparatively unknown Chicago composer, John Alden Carpenter.

No doubt the writers for MUSICAL AMERICA thought they saw their pet propaganda attacked, and, without waiting to be sure of their ground, dashed off to avenge the supposed insult. It is probably obligatory to print all letters sent to the Open Forum, even such contemptible efforts as that signed "A Chicago Musician" in the last issue of your estimable paper, but is it not exceeding newspaper etiquette to attack one of your advertisers editorially, as was done to Mr. Hamlin by "Mephisto" in the issue of March 28?—especially as the matter used was pure fabrication and conveyed an entirely erroneous idea. (It is an amusing coincidence that Mr. Flesch was praised for the very thing criticized in Mr. Hamlin.)

Mr. Hamlin has never to my knowledge criticized the many excellent teachers to be found in the United States. In fact, his attitude toward the profession has always been particularly appreciative. As to his reception by New York audiences and critics, he has never had cause for complaint, as he has usually received exceptionally good

treatment in the metropolis, and his New York critiques are among the best ever accorded him.

I feel confident that MUSICAL AMERICA stands for fair play, and now that you are cognizant of the facts in the case I am sure you will do everything in your power to make reparation for the injury done Mr. Hamlin.

Very truly yours,
JOSEPHINE TROTT.

3929 Vincennes Avenue, Chicago,
April 7, 1914.

Dr. O. P. Jacob Protests

To the Editor of MUSICAL AMERICA:

I notice that the last issue of your paper contains a rather elaborate and conspicuous report of Mme. Clara Clemens-Gabrilowitsch's Berlin concert of March 5, cabled by the Associated Press, though I was and am, as your Berlin correspondent, held responsible for the same.

Now, I attended this concert, and as Mrs. Gabrilowitsch did not even approach making a successful début, I considered it my duty to the paper and to myself honestly to report the event on the merits, but my report was not printed, evidently because you had already published the Associated Press report.

You, of course, understand that an unusually large percentage of Americans was bound to attend the début of the daughter of Mark Twain. Thus our Berlin report of this concert, very naturally, was looked forward to with more than keen interest. As was to be expected, this Associated Press report in MUSICAL AMERICA has already caused comment, none too favorable, I assure you, with regard to my own ability as a critic and the policy of the paper.

I deem it but just to myself that you should publish the fact that I had absolutely no responsibility with regard to the report of Mrs. Gabrilowitsch's concert which appeared in your paper.

Permit me to add that, as a whole, the correspondents for the American dailies and the Associated Press—charming men that most of them are—are scarcely sufficiently competent musically to pass a critical opinion which can be of value. They are ready, at the drop of the handkerchief, to cable to New York all about "the sensational success" of any American, notwithstanding the fact that his or her performance, as in the case of Mrs. Gabrilowitsch, may not have been a success.

Let me say that in the particular case of Mrs. Gabrilowitsch, I had already spoken to her husband and told him frankly that I had not felt justified in expressing myself in terms of eulogy about his wife, and that I felt called upon to criticize her work. He said that he was glad to hear that I had acted as I thought just, tacitly admitting that I was right by his remark that they were both convinced she had not had the right teaching, and that from now on until she came to America she would study with Jean de Reszke.

Very truly yours,
O. P. JACOB.

Berlin, March 29, 1914.

Causes of Failure in Study Abroad

To the Editor of MUSICAL AMERICA:

With regard to whether it is advisable or not for Americans to secure a musical education in Europe, let me say that in my own experience in Vienna I have encountered many cases of failure owing to the very circumstances so graphically described in recent articles in MUSICAL AMERICA. The plea for study in Europe



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most often preferred, that of its so-called musical atmosphere, will fall to the ground soon enough when the same will be found possible in America, owing to home culture, which the argument of cheaper rates of teachers here may be refuted by the fact that this saving is more than counterbalanced by the expense of getting and staying here—the latter generally in uncomfortable quarters, with home-sickness to combat in the beginning.

It would be wise for music students to follow the example set by the physicians who come to Europe only for post-graduate courses after they have finished their studies at home and are prepared to show that some things—surgery, for example—are better done in America.

Very truly yours,
A. F.
Vienna, March 21, 1914.

Clara Butt and "The Lost Chord"

To the Editor of MUSICAL AMERICA:

I wish to thank your "Mephisto" for his condemnation of the unjust and sneering reference to Mme. Clara Butt's singing of "The Lost Chord," made by Algernon St. John Brenon, in a morning paper.

How different was the generous and appreciative review of the great English contralto's singing of what is, indeed, her greatest encore and one of Arthur Sullivan's masterpieces, by W. B. Chase,

in the New York *Evening Sun*. He wrote:

"The song may be sentimental and very mid-Victorian, if you please, but it is one that strong men could listen to with streaming eyes. Only Schumann-Heink's return, last week, has stirred emotions like those in local concert halls."

Let us not forget that the purpose and art of a singer are not to illustrate correct vocal methods, but to arouse emotions of a noble character—and that is what Clara Butt can do. Respectfully,
E. C. R.

Urges a Standard English Diction for Singing

To the Editor of MUSICAL AMERICA:

In a letter to MUSICAL AMERICA dated March 4 Mr. E. Sacerdote takes issue with me on the question of a standard English for singing. He says that "we need a standard English for singing, * * * but not in the way Mr. Bronson proposes in his letter." I am quite unable to follow him in this, as in my letter to your paper I advanced no theories as to how English should be standardized, nor in which particular phase it was inadequate. He seems to have jumped at some conclusion or other. At any rate in this statement he quite overshot the mark.

The term "literary language" as I used it was perhaps misleading. Mr. Sacerdote surely does not mean to say that they do not have in France and Italy a standard language (diction) of the lyric and dramatic stage, to which all aspirants for operatic honors must conform? No one will dispute his statement that Italian and French present fewer obstacles to the native singer. The vowels in these languages are articulated in a manner that brings them more "into the mask." But even at that, French and Italian teachers have to teach their pupils to sing, and a goodly proportion of their students fail to "arrive."

Mr. Sacerdote is right when he says, in reference to certain artists, that it seemed to him that they sang English just as they do Italian or French; that is, English with Italian pronunciation. This is precisely what they do, and the result is not only beautiful tone quality but intelligible English. Nothing further

[Continued on next page]

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"MUSICAL AMERICA'S" OPEN FORUM

[Continued from page 11]

is needed to proclaim to every thinking person that the fundamental principles of singing are immutable, and are the same in all languages. These singers have applied the principles of articulation of the French and Italian to their English. Their knowledge of the foreign language has taught them the secret. But should it be necessary for our American students to acquire Italian or French before they can learn to sing?

The difficulty with English is found in the barbarous use we make of the articulatory organs in our daily speech. We speak with rigid jaw, and no vowel is quite free from the tongue impediment. Just one example will suffice to convey the truth. The consonant "r" is common to all languages. As this letter is articulated in Italian, French or German it presents no obstacle to the freedom of the larynx, because only the tip of the tongue is brought into play. As we articulate this consonant in English the tongue for more than two-thirds of its length rises and fills the entire buccal cavity.

As "r" is a subvocal, the contortions set up in the larynx can be imagined. Particularly is this true in such words as "girl," "world," "furred," "murmur," etc., where the tongue rises in anticipation of the "r" while the vowel is still being sustained. This applies to nearly all consonants. This habit of the tongue is deeply rooted in our subconsciousness, and when we sing English it rises in spite of all our will power. This is why English is well sung only by those who bring the knowledge of French or Italian diction to bear upon it.

Such a condition is what confronts the American vocal teacher, the majority of whose pupils can meet him only in English. He utilizes the Italian vowels in vocalizes and daily exercises, only to have his plans completely upset by the first English song.

Let us by all means have a standard English diction for singing in which the tongue, lips and jaw will perform their functions in the same way that they do in Italian and French. Then, and only then, will we be able to speak and sing "forward in the mask." Then only will our words be intelligible, for the vowels will be pure and the consonants will stand out in bold relief, like a white figure against a dark background.

As the American singing teacher is compelled by circumstances to lay the vocal foundations of the majority of his pupils in English we should come to an understanding regarding the one great impediment, this lifelong habit of the tongue, and adopt a standard English diction for singing, the study and practice of which will train the tongue not to anticipate consonants.

BERNHARDT BRONSON.
Milwaukee, Wis., March 25, 1914.

When Teachers of Singing Disagree
To the Editor of MUSICAL AMERICA:

In your issue of March 14 in a communication from A. V. Simon objections are raised to my suggestions for the registration of vocal teachers. I am at a loss, however, to know whether it was the proposed plan to which he objects or the vocabulary through which I gave expression to my thoughts. I should like, however, to defend the language of tradition, and unless Mr. Simon has through his new system produced greater singers than his "illogical and unreasonable" brethren, I should like at least to have the privilege of expressing myself in familiar terms.

And besides objecting to the terms, he says "Three correct sets of rules cannot exist for teaching the same subject," and claims at the same time to be the inventor of the only way. I believe that the most successful teachers will bear me out in saying that an absolute method does not exist, but that tone production is a matter of taste and varies with languages, temperaments and climate, also that if an absolute method could be found it would require a perfect mind, soul and body to use it. The three great methods to which I referred are adapted to the language and people out of which they have grown, and it only takes a little intelligence to see that America is to have a method all its own, and it is neither through "scientific investigations" nor any individual teacher, but the natural results growing out of the Yankee pronunciation and national conditions, which would have had a much more rapid growth had it not been for

the natural fault of Americans to be self-centered and habitual dissenters.

I wonder if Mr. Simon would say, because Mme. Gadsdi and Mme. Schumann-Heink use different methods, and doubtless neither of them uses his method, that these great artists are poor representatives of tone production. Supposing that Claude Cunningham could exchange voices with Dr. Wüllner, what on earth could either of these gentlemen do with the other's voice? My opinion is that the really great teacher of voice must understand temperament and character and teach his pupils how to be natural; able to give expression to the highest and best the soul can conceive. And until this is the purpose and plan of the vocal teachers we cannot possibly hope to get together on any plan or scheme whereby teachers may be registered.

Mr. Simon also states that after one year "the teacher is of no further value." This might be true if the mechanism of the vocal instrument was all there is to teach, but I do not believe that my good old teacher, Mme. Brinkerhoff, could have told me all she knew about singing had she talked continuously for one year. On the other hand, I have had teachers that exhausted their teaching material in less than half that time. In his next paragraph he labels a familiar term, "voice building," as "an absurdity." I wish to say to Mr. Simon that according to his own definition of the phrase that is just exactly what is done by every successful voice builder, i. e., he is one who "forms by uniting materials into a regular structure," he builds the vocal instrument by adding tissues to the muscles and health to the membrane, and if the vocal instrument is any part of the voice, and until such time as sound waves can be made without the aid of such building material, "voice building" is the proper term.

And he further states that "voice placing" is "a term without foundation." If Mr. Simon will but consult his dictionary again he will find that "place" does not always mean "rest," but that it means "to assign to an abode" or "to occupy an open space." Webster also says that "place" is "to repose." If my experience counts for anything the pupil can be greatly helped through "reposing the voice." If place should always mean to "rest," should we say, then, that through scientific investigations Mr. Simon has made his "rest" in the musical world?

There is but one way of gaining that longed for Musical Independence for America, and that is by developing in ourselves and in our pupils a broad and generous mind, a mind capable of seeing good wherever it exists, with less criticism for the faults we may chance to find.

C. O. BLAKESLEE,
Dean of the Royal College of Payson.
Spokane, Wash.

"Revolutionizing the Country," Says
Edith de Lys

To the Editor of MUSICAL AMERICA:

Let me congratulate you on the wonderful fight you are making for American music and art. I have read your lectures with the keenest interest, and every American should be grateful to you. You are certainly revolutionizing the whole country. It is indeed a noble work!

With kind regards.

EDITH DE LYS.
(Comtesse de Saint Hilaire)
Brussels, March 24, 1914.

One of Emma Eames's Teachers

To the Editor of MUSICAL AMERICA:

Will you kindly give space in your columns to the correction of a statement appearing in MUSICAL AMERICA on March 28.

The article referred to was dated Cleveland, March 14, and signed Alice Bradley. The statement is as follows:

After hearing the young girl's wonderful voice, Wilhelm Gericke, at the time director of the Boston Orchestra, advised the mother, Mme. Emma Hayden Eames, who had up to that time been her only teacher, to take her daughter to Paris and put her into the hands of Mathilde Marchesi.

Miss Eames, at the time she sang for Wilhelm Gericke, was a pupil of Clara E. Munger of Boston, with whom she had daily lessons for three years and from whose studio she went directly to Paris, continuing her work there but a

very short time before making her debut in opera.

This statement is corroborated by a letter which I have before me from Miss Eames to Miss Munger, dated February 26, 1909, in which she refers to her lessons with her.

Yours very truly,

KATHERINE LINCOLN.
33 West Sixty-seventh Street,
New York, April 6, 1914.

"Musical America's" Article on New Orleans

To the Editor of MUSICAL AMERICA:

Your article on New Orleans's rise as a music center is a valuable contribution to American musical history, particularly the story of the early days of the French opera.

I am especially gratified at the importance you have assigned to the New Orleans Choral Symphony Society as a factor in the recent musical progress.

We hope that some further interesting chapters on this city's musical development can be added within the next few years.

MUSICAL AMERICA is to be congratulated for its progressive attitude, and also for having secured so valuable a story.

FERDINAND DUNKLEY.
New Orleans, March 23, 1914.

To the Editor of MUSICAL AMERICA:

I have just seen your article on the history of music in New Orleans in MUSICAL AMERICA of March 14 and congratulate you on this splendid work in delving into the early history of New Orleans's musical life.

This is the kind of effort that counts for something. You have produced an article that is of great value to every one interested in New Orleans.

J. V. DUGAN,
President the Dugan Piano Co.
914 Canal Street, New Orleans,
March 24, 1914.

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To the Editor of MUSICAL AMERICA:

I want to thank you personally for all you are doing to stir us up musically.

Your paper is invaluable to me. I am constantly posting clippings of interest and instruction on the bulletin board in my studio. Thank you for the inspiration I have received from your paper.

Very truly yours,

VIVIAN EDWARDS,
Head of Vocal Department,
Salem College.
Winston-Salem, N. C., March 28.

Commends Propaganda

To the Editor of MUSICAL AMERICA:

In enclosing a subscription to your paper, let me take the opportunity to commend you for your noble efforts to bring about the musical independence of this country.

Sincerely,

S. G. HART,
Vocal Instructor, Indiana State Normal.
Indiana, Pa.
March 19, 1914.



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In reviewing his season's work Philip Hale, the distinguished critic of the BOSTON HERALD said:

Mr. Ludikar was a conspicuous figure of the season. In nearly a dozen rôles he proved himself a well-schooled singer and an intelligent actor. His King Mark and Leporello showed his versatility. His Marco and Archibaldo were remarkably impressive.

JULIA
HOSTATER

Two Song Recitals in Berlin

Some Opinions of the Press on the first Berlin Concert of January 14th, 1914

BERLINER LOKAL-ANZEIGER.—"Mme. Julia Hostater, who gave a song recital in Beethoven Hall, is already known to us as a singer who towers considerably above the average. It is not in startling, nor amazing characteristics that her interpretations differ from the commonplace, but rather the charms of a fine culture—an ever natural and ingratiating noblesse—which control both tone production and style of interpretation."

BERLINER TAGEBLATT, Jan. 18.—"The song recital of Julia Hostater was again of a very attractive nature. Finely balanced interpretations, warmth of sentiment, and wealth of nuance in vocal expression—these are the means with which she obtains her effects. Mme. Hostater controls her voice with ease and surety. Her interpretations are, apparently, moulded impulsively in accordance with the mood of the moment."

BERLINER BOERSEN-COURIER, Jan. 16.—"The impressions gathered at the recital of Julia Hostater, the well known and highly gifted soprano, were of a most gratifying nature. Her refined vocal culture, and the individual sentiment and true artistic taste which dictate her interpretations invariably render her recitals a pleasure. In the numerous Schubert and Brahms songs which I heard, her renditions were fascinating to a high degree."

The Art Song and the Folk Song from the Translator's Viewpoint

More Problems Involved in Putting the Latter into English
than the Former—The Spirit and the Letter—Work that
Demands a Genuine Poet as Well as Translator

BY FREDERICK H. MARTENS

NINE out of ten persons if asked off-hand which, in their opinion, would be easier to translate, the text of a modern French art-song, or that of an old French folk-song, would answer without hesitation: "The folk-song." It is a natural conclusion at which to arrive, the mental process being somewhat as follows: the modern art-song is apt to be, musically and rhythmically, a very complicated piece of work, the folk-song is usually simplicity itself, hence, the folk-song must be the easier to put into English. Like most generalizations this one is not altogether to be taken for granted.

Several factors influence the production of a good English verse version of a foreign song-poem. First of all is the idea content of the original—its literary quality is less important because, if the idea itself is valuable, the translator's poetic instinct will urge him to give the most ideal expression to the thought which he transfers, in its new lingual medium.

Then, aside from the "spirit of the word," the music itself, and its power and adequacy to emphasize or illumine the words of its poem, must be considered. Lastly comes the rhythmic line of the melody, along which the translation must be developed, and questions of accent, of the practical vocalization of syllables, of rhyme and metre, as well as a number of minor considerations which arise in connection with each individual translation.

In the art-song, as a general thing, the translator has better opportunities for creating a good English version of an original text. In the first place, the musical phrase, though as a rule

rhythmically more complex than in the folk-song, is longer and it permits the wider freedom of expression given by the longer verse-line. Modern verse, too, especially French and German, is practically universal in its appeal, the underlying white light of its idea remaining the same, though the prism of translation separate it into the word-colors of varying idioms. Moreover, the art-poem allows greater latitude in interpretation and richer variety of expression than the simplicity of the folk-song permits.

Not So Simple as It Seems

The folk-song, which usually seems so simple, both as regards text and music, presents problems of a very special kind to a translator, problems which seldom occur in connection with the art-song. Short recurring melodic phrases, musical and textual, which to the layman seem the easiest thing in the world to translate, emphasize the differences in word-structure between the original and the language into which it is to be rendered, and create difficulties that often seem insurmountable. It is frequently necessary to employ feminine rhymes in a translation where the masculine rhyme is used in the original and *vice versa*, and sometimes the entire rhyme-scheme has to be recast in the transfer. The ideal translation, of course, is one that holds as far as possible to the rhyming and metric schemes of its original; though in the case of French verse in particular, a reproduction in English of the original metres is almost impossible, and a close imitation secures practically the same result.

In the modern art-song the rhyming scheme of the original can usually be followed out, but not always in the folk-

song. The conscientious translator may try, say in the case of a French folk-song of six or seven four-line stanzas, employing the same rhymes throughout, to duplicate the rhyme-effect in his English version. Sometimes he can and sometimes he cannot. If he can secure his recurring rhyme through all the stanzas, and at the same time create verse which is spontaneous and fluent, he is to be congratulated, for it is not an easy thing to do.

Onomatopoeic Difficulties.

Then there is the matter of onomatopoeic words and refrains. Just as there is a different racial or national color-quality in the verbal utterance of every individual people's thought, there is also a difference in their imitative words, and what sounds quite natural in one language, often is supremely ridiculous when transferred directly to another. Then, in the folk-song, we have in many cases to reckon with the quality of historical fitness in "Englishing" an old original. If we take an old French or Spanish historical ballad, for instance, we cannot say to ourselves: This text dates from the period of the Valois kings, or Philip the Second of Spain, and, matching period with period, endeavor to give an Elizabethan touch to our English rendering. As soon as we do this we lose the local historical color of the original and substitute one which, while it may produce an illusion of historical appropriateness, is radically, because nationally, wrong. We are much more likely to secure the effect we are striving for by avoiding anything in our choice of words that suggests Old London when we are singing of Old Paris.

Another difficulty which comes up in connection with many folk-songs is that of the misplaced word-accent in the original. In the romance folk songs in particular, this frequently occurs, the simple peasants among whom the songs originated seemingly not having laid much stress on the misplaced accents so offensive to the cultivated ear. One might say that it would be an easy matter to remedy this in the translation itself, yet cases frequently occur in which it seems practically impossible to substitute a correct English word accent for the misplaced French one.

Too much emphasis cannot be laid on the fact (and this applies to both art-

song and folk-song) that a good original poem is always the most likely to yield a good English equivalent. For nothing is more calculated to put the translator on his mettle and encourage him to do his best than an original worthy of his best effort. And to do this he must not be too literal. "The letter killeth, but the spirit giveth life." St. Paul did not have the problem of translation in connection with music in mind when he addressed these words to the Corinthians, but they apply quite as directly as though he had. The average "literal" English version of a foreign song-poem may be correct, as far as that goes, but its little spark of being was never fanned into flame by the wings of a Pegasus.

On the other hand, a poor original poem demands a good translation with even greater insistence than does a good one. And it makes an appeal of its own to the translator who has ideals. It may give him an opportunity of revivifying an arid fancy; of developing into more perfect utterance a thought-germ which is unhappily expressed; of lending contrast to monotony or poetic feeling to prosaic fact. It might be remarked *en passant* that, if the translator does not better a poor original, he is usually held to account for the failings of both the original and those of his own version. And this is a thing to be avoided.

Yet, if the folk-song with the peculiar difficulties inherent in its type, often makes a greater demand on the literary skill and poetic ingenuity of the translator than does the art-song, it also yields a greater return of satisfaction in proportion to the difficulties overcome. There is genuine gratification in the successful transmuting of the thought or sentiment of another race into the current idiom of one's own, whether in art-song or folk-song that is well worth the trouble of attainment.

And while it is not contended that there are not art-songs—the subtle and arbitrary rhythms of Debussy for instance, wedded to the wonderful poetry of Verlaine—which are quite as difficult to put into English satisfactorily as any folk-song, a wide practical experience in the peculiar difficulties of both types must serve as the writer's justification for holding that, of the two, the folk-song is on the whole one which makes the greater claim on the translator's ability.



Photo by Matzene

HELEN STANLEY

SOPRANO

SCORES ARTISTIC TRIUMPH AS SOLOIST WITH
TORONTO SYMPHONY ORCHESTRA

—PRESS COMMENTS—

The soloist to whom fell the difficult task of filling the place of Mme. Schumann-Heink at very short notice was Helen Stanley, who made such a splendid impression when she sang two weeks ago in "Carmen" with the National Opera Company, being the best Michaela heard here in years. Miss Stanley prejudices one in her favor in the first place by having the good sense and pluck to retain the "Miss" of her native country, and not to yield to the tradition that makes nearly every singer who hopes to win success in the higher forms of song become a "Madame." Added to this evident common sense, Miss Stanley possesses a delightful platform personality. She is easy and unaffected, and the natural graciousness of her smile and bow should win the chilliest of audiences. Her voice is a dramatic soprano, white in its quality, but a very intense and expressive medium for emotional singing. Miss Stanley is first of all an operatic singer. She has not the gift of the lieder interpreter for abstract song when the occasion demands, but she always makes the emotions personal. She gave the aria from the first act of "Herodiade," in which Salome tells of her love for the Baptist. The splendid rapture of Massenet's "Il est bon; il est doux" has never been heard here with finer dramatic tenderness. Miss Stanley is the possessor of some beautiful high notes—pure and tingling with feeling. In fact, she actually visualized the aria until one almost forgot that she was on the concert stage. It might be added that, unlike many operatic singers who act even in concert, Miss Stanley never overdoes it, but is always graceful and pleasing to the eye. She gave "Down in the Forest" with more fervor than the majority of sopranos see fit to bestow upon the popular encore number. Two Strauss selections, "Kornblumen" and "Zueignung," were also features of her program.—Toronto Mail and Empire, February 13, 1914.

Helen Stanley was the soloist in the absence of Schumann-Heink, through illness. Miss Stanley made a most favorable impression both by her singing and manner. Her voice is a mezzo of fine tone, of flute quality, very clear and pure in the

upper register, and highly sympathetic. . . . Miss Stanley sang with distinction and is a genuine artist.

Her first number was the aria, "Il est bon," from Massenet's "Herodiade," accompanied by the orchestra, and the audience was moved to great cordiality by the performance. In response to the encore, she gave the great aria from Louise, with splendid force and feeling. Her second suite consisted of Strauss' "Kornblumen," and "Zueignung," sung in ballad style with dramatic spirit and confidence and fine breadth of treatment. Tipton's melodious "Spirit Flower" and Cadman's characteristic "Call Me No More" were the other items, and a double call procured "Down in the Forest" as an encore. Miss Stanley will always be welcome.—Toronto World, February 13, 1914.

Last night's zero temperatures were a test for the popularity of the Toronto Symphony Orchestra and for the attractive powers of Helen Stanley, soprano of the National Opera Company of Canada, who took the place of Mme. Schumann-Heink. Though Massey Hall was by no means filled, the turnout was encouraging, and the warmth of their appreciation manifest.

Miss Stanley sang with a charm and with a clear sweetness that was delightful. . . . Miss Stanley's numbers were selections by Massenet, Strauss, Tipton and Cadman. She received numerous recalls and had to respond with two extra numbers.—Toronto Telegram, February 13, 1914.

The soloist was Helen Stanley, soprano of the National Opera Company of Canada, who was engaged to replace Mme. Schumann-Heink, detained in New York by litigation. Miss Stanley has a charming soprano voice and an expressive style, and she won the hearts of her audience in selections by Massenet, Strauss, Tipton and Cadman, receiving numerous recalls and having to respond with two extra numbers. The audience were most appreciative in their recognition of the work of the orchestra, as governed by Mr. Welsman, and the singing of Miss Stanley.—Toronto Globe, February 13, 1914.

In Helen Stanley, the Symphony Orchestra secured an artist of as compelling power in concert numbers as on the operatic stage, as was evidenced in her exacting program last evening. It is but two weeks since Miss Stanley was heard with the National Opera Company, when she created most favorable impressions as Michaela in "Carmen." Possessed of a mezzo-soprano of exquisite clarity and purity of tone. . . . Miss Stanley's achievement last evening was marked with a brilliance that brought applause from an audience more concerned in keeping warm than in rising to the efforts of the young singer. The "Il est bon" aria, from Massenet's "Herodiade," was characterized with all the warmth, all the beauty with which a great singer can invest it, while the "Louise" aria given as an encore, was an achievement of outstanding artistry, a forceful rendition, replete with musical emotion. Two Strauss numbers, "Kornblumen" and "Zueignung," formed her second suite, and were rendered in delightful ballad style, adding to the impression created by the cantatrice in her dramatic interpretation of the Herodiade aria, Tipton's "Spirit Flower," and Cadman's beautiful "Call Me No More," brought demands for an encore which was accorded in "Down in the Forest."—Toronto Daily News, February 13, 1914.

Helen Stanley, the soloist, who was heard here two weeks ago with the National Opera Company, made a pleasing impression with her fine dramatic soprano voice, and her powers of emotional interpretation. Her upper notes were particularly clear and lovely. She gave the aria "Il est bon, il est doux," from the first act of Massenet's "Herodiade," with thrilling passion. So intense was her expression that one almost forgot she was on the concert platform. In her other numbers she showed that she understood restraint, as well as abandon. Two Strauss selections, "Kornblumen" and "Zueignung," made an excellent impression.—Toronto Daily Star, February 13, 1914.

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SALT LAKE ORCHESTRA GIVES SECOND CONCERT

Beethoven's "Eroica" Principal Number
—Edna Cohn the Soloist—Music of
the Lenten Season

SALT LAKE CITY, April 7.—The most important musical event of the week was the second concert of the Salt Lake Philharmonic Orchestra yesterday afternoon at the Empress Theater. The orchestra departed from its custom of performing only a part of great symphonies by playing the whole of Beethoven's "Eroica" Symphony. After the first movement, which was a little ragged all through, the musicians played well, particularly in the second and third movements. The chief weakness in this, as in other numbers, was with the wind instruments. The strings did excellent work throughout.

Edna Cohn, returned this Winter from study in Berlin under Heinemann, was the soloist of the afternoon, and her rich, full contralto voice was heard at its best in the "Spring Song" from "Samson and Delilah," Saint-Saëns.

Mendelssohn's Overture, "Fingal's Cave," occupied third place on the program, and the last number was Grieg's "Peer Gynt" Suite. This number was beautifully interpreted.

A few weeks ago the musical union ruled that its members could not play in the Philharmonic without the usual remuneration, a ruling which it was feared would mean the death of the organization, for on other occasions the musicians have devoted their utmost energies to the work absolutely without hope of pecuniary benefits. However, one of Salt Lake's business men came forward and guaranteed expenses.

The officers of the orchestra association are: Arthur Freber, conductor; A. Rordame, vice-president; Clarence J. Hawkins, secretary-treasurer; George Groneman, concertmeister; Sam Bruckner, librarian; D. A. Gill, press agent. The orchestra has forty-two members.

On Sunday evening St. Paul's Episcopal choir sang Stainer's "The Crucifixion." The tenor and baritone solos were sung by William P. Morton, George Brown and William F. Metzger.

At the First Methodist Episcopal Church sections five and six of Gaul's passion music, "The Shadow of Death" and "The Holy Sepulchre," were sung. The soloists were Alex Eberhardt, Sherman Abbot, Mae O'Neil, Mrs. Frank Sanders, Leola Schrack, Kent Cobb, Robert Goodwin.



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"The Cross," a Lenten cantata by F. Flaxington Harker, was given Sunday evening at the First Presbyterian Church by Mrs. Bessie Browning, soprano; Edna Dwyer, contralto; John T. Hand, tenor, and Melvin Peterson, basso.

A chorus of seventy-five and an orchestra of twenty-four students of the L. D. S. High School, under the direction of B. Cecil Gates, gave a surprisingly fine performance Friday of the Easter cantata, "The Resurrection and the Life." The soloists were Amelia Margetts, Thelma Clark, Florence Lund, C. R. Cummings and Rufus G. Boulton. Before the cantata a string trio composed of Ronald Robbins, violin; Joseph Clive, cello, and Mr. Gates at the piano played Schuman's "Träumerei," and a Scherzo composed by Mr. Gates.

E. M. C.

COLUMBUS CLUB'S PLANS

Strong Concert Schedule for Next Year
—New Organist Introduced

COLUMBUS, O., March 30.—The soloists and orchestras already engaged by the Women's Music Club show ambitious plans for the coming season. The artists who will give entire programs are Olive Fremstad, Julia Culp, with Coenraad v. Bos, and Katharine Goodson. The orchestras are the following: Cincinnati Symphony, soloist, Marcian Thalberg, French pianist; Philharmonic Society of New York, soloist to be selected, and Minneapolis Symphony, soloist, Frances Ingram. In MUSICAL AMERICA of March 28 there was one inadvertent misstatement in the list of Music Club department heads. The name of the active membership department chairman should have read Mrs. Margaret Parry Hast, instead of Mrs. Andrew Timberman, who is chairman of prospectus and calendar.

Liela Brown, a new organist, who recently came here from Baltimore, gave a recital yesterday afternoon, in which Miss Brown proved to be one of the most brilliant organists we have heard during the series of eight municipal organ recitals and the Music Club was congratulated in securing this new active member. Mrs. Evelyn Metcalf Silbernagle, soprano, and Mrs. Flora Hoffman Gates, contralto, contributed three lovely duets, the accompaniments capably done by Miss Brown at the organ. Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, gave her delightful annual Lenten recital on March 29. Mrs. Frank Ellsworth Ammon, soprano, was the charming assisting soloist.

E. M. S.

Slezak to Tour Pacific Coast Cities Next Winter

Leo Slezak, the Czech tenor, will return to America next January for an extensive concert tour which will include all the cities of the Pacific Coast. At the present time Herr Slezak is singing with the Imperial Russian Opera Company of St. Petersburg.



BERNHARD STEINBERG

Brief Excerpts.

New York Herald, Jan. 12, 1914: "The singer has a baritone voice of power, resonance and sufficient range."

New York Sun, Jan. 12, 1914: "Mr. Steinberg is without question a musician and a singer who has enjoyed sound training."

London Daily Mail, June 7, 1912: "He has a wonderfully beautiful voice, resonant, manly, admirably managed; a voice of character, the timbre of which lingers in one's memory."

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ELMAN SOLOIST WITH DALLAS CHORAL CLUB

Violinist's Playing Earns Him Many
Recalls—Good Singing by the
Schubert Chorus

DALLAS, TEX., March 28.—As a fitting climax to a brilliant and successful season, 1,100 persons packed the Hippodrome Theater to hear Mischa Elman and the Schubert Choral Club last Thursday evening. Since the reorganization of the club a few years ago, under the direction of Harriet Bacon MacDonald, it has had unbroken success, but this season has been perhaps the most notable in its history. The club is composed of trained voices mostly. The president, Mrs. Eugene Bullock, has been indefatigable in her efforts to assist the director.

The club has made it possible for Dallas to hear some of the best talent in the world and its concerts this season brought us the beloved Schumann-Heink, sweet voiced Marian Wright Powers and lastly the violinist, Mischa Elman.

From the first number until the close, Elman held his audience enraptured. He was recalled and recalled and graciously responded with encore after encore and still his hearers would have had more. Percy Kahn at the piano was more than an able accompanist.

The choruses, as interpreted by Harriet Bacon MacDonald, director, received well merited applause. Julius Albert Jahn's composition, "The River," is a serious work and has dignity of style. It was directed by the composer, with Mrs. MacDonald at the piano and Mrs. J. H. Cassidy at the organ.

The officers of the club for the ensuing years are: Mrs. Eugene Bullock, president; Mrs. George B. Latham, first vice-president; Mrs. George W. Moore, second vice-president; Mrs. J. N. Cole, third vice-president; Mrs. Tom Finty, Jr., secretary; Mrs. E. H. Pollard, treasurer; Katherine Neal, corresponding secretary; Viola Henry, financial secretary; Mrs. Earle Behrends, press correspondent; Mrs. Henry Collins, librarian; Miss Katherine Trumbull, assistant librarian; Harriet Bacon MacDonald, director.

E. D. B.

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ECHOES OF MUSIC ABROAD

Harrison Sisters To Feature Brahms Double Concerto for Violin and 'Cello on American Tour—England's Music World Jolted by Demand for Expurgation of "The Dream of Gerontius" — Russian-American's "Futurism" Provokes Avalanche of Adverse Criticism in London — Strauss in New Ballet Reaches Culmination of Music's Development, Says Collaborator—Italian City Finds "Tristan and Isolde" Somniferous

WHEN May Harrison, the English violinist, makes her first visit to this country next Winter and undertakes a joint concert tour with her 'cello-playing sister, Beatrice Harrison, who had a chance to feel the pulse of the American public during her recent brief sojourn here, an important feature of their programs will be the Brahms Double Concerto for violin and 'cello. The Harrisons have made a special success with this work, and nowhere else has their playing of it found greater favor than in Germany. They now hold a record of having played it fifty-four times with the foremost European orchestras. No other two artists have played it so often together. There should be at least perfect understanding and sympathy between these interpreters.

These sisters, daughters of a British army officer, formerly stationed in India, where they were born, will undoubtedly bring a still higher record for the Brahms Concerto when they come, as they are to fill engagements in Europe up till within two days of Christmas. Their American tour is to begin early in 1915.

ENGLAND'S musical public has received a shock from the action of the Dean of Peterborough in insisting that portions of Sir Edward Elgar's oratorio, "The Dream of Gerontius" be expurgated if the work is sung at a forthcoming music festival in the cathedral. As the *Pall Mall Gazette* sees it, the Dean does not improve the case for the mutilation of the oratorio by pleading that the same thing was done at Gloucester. "The objection to the full score is that some of Newman's words are not in conformity with Anglican doctrine. This may make the work unsuitable for performance in an Anglican cathedral, but it does not justify mutilation."

One result of the order is that Gertrude Elwes, who perhaps has been associated with more performances of "The Dream of Gerontius" than any other singer excepting Muriel Foster, has flatly refused to sing at all in the performance unless he is permitted to sing his entire part as written by the composer.

"IT is time that the neurotic scarecrow was slain," says a London writer, inspired to make this pronouncement by this paragraph as reported from a lecture given by Rutland Boughton, the composer, before the Sheffield Musical Association the other day: "Frankly, I hope the professional musician will disappear. Music, if we take it seriously at all, is a very emotional thing. It preys upon a man's nerves to such an extent, working at it, as he must do, night in and day out, that in the end he becomes frightfully neurotic and often loses all pleasure in the music itself."

Observing that in fiction for a picture of a languid, lazy character, obsessed with nerves, authors always turn to either a violinist, a poet or an opera singer for a type, the *Musical Standard's* editor insists that music is "not more likely, as a whole, to ruin a man's nerves than flying or target practice, and even if we contemplate the Wordsworthian countryman hoeing his row of turnips, well, we daresay he considers that and a nagging wife quite equally ruinous to his nerves."

"The so-called practical business man has just as much reason to be neurotic as the musician, and it is more than probable that it is not a man's public duties so much as his family duties

which make him neurotic. There is less danger to the nerves in a Chopin recital than there is in a sick wife, a bad bank balance or an ailing child. And quite ordinary men have these troubles.

"Let us think of music as a soothing influence in our lives, and musicians, not as bored neurotics, but as keen, healthy artists bent upon doing justice to a divine art."

The mental suggestion of this "exhortation" is worth considering, in any case.



Boston Opera Singers on Board S.S. "Lapland"

This group of popular members of the Boston Opera Company was photographed on board the *Lapland* as it arrived in Europe from Boston. From left to right: Elizabeth Amsden, the soprano, with her small nephew; Myrna Sharlow, the new American soprano; Marguerite Beriza; Henri Danges, the baritone, and Mme. Danges; Leon Lafitte, the tenor, and Robert Moranzoni, the conductor.

ONE German observer of Richard Strauss's habitual alertness in gaining plenty of advertising for his new works before they have been placed before the public, notices that in the case of the forthcoming ballet by the composer of "Salomé" and "The Rose Cavalier," to be known as "The Legend of Joseph," the advance "press-agenting" has set in comparatively late. Count Harry Kessler, however, who has collaborated with Hugo von Hofmannsthal in writing the pantomime text, has been making it known that in this work Strauss has created a "new art"—how often have we been startled by this announcement before?—and that the climax of the ballet will mark the climax to date of the development of music.

Now, asks one, what will Stravinsky say to this "new art" talk? And it is recalled that when Strauss heard the music of the Russian revolutionary's "L'Oiseau de Feu" and "Petrushka" he pronounced him an imitator of himself.

WHETHER the gifted Leo Ornstein has taken a wise step in identifying himself so wholeheartedly with the musical (or unmusical?) Futurists of the Schönberg school depends upon the individual point of view. Certain it is that by consecrating both his playing and his creative talent to their special Muse he has gained more attention in the London press as measured in space than he could have done on a basis of more conventional program-

making, no matter how admirable his performance might be. Perhaps from a publicity point of view it pays in the long run to be damned unmercifully by the critics, and under twenty he can squeeze all the possible profit out of such an experience and still trust to a few short years to erase his vagaries from the memory of the critics and public and leave them open-minded to whatever development may be his ultimate crystallization.

At his first London recital, as noted in these columns a fortnight since, he played his own "Wild Men's Dance," "Two Impressions of Notre Dame" and "An Impression of the Thames," a Sonata of his own and also a group of Arnold Schönberg's pianoforte pieces. At his second recital, on Tuesday of last week, he repeated the "Wild Men's Dance" and his "Impressions of Notre Dame" and added his "Dwarf Suite," op. 11, and "Two Shadow Pieces," op. 17, played for the first time.

After the first recital the London *Observer's* critic made mincemeat of him, but as Mr. Ornstein probably expected this from a reviewer who has little sympathy with the latter-day anarchistic developments in music he doubtless sustained no very severe shock to his system from it. This is the way the critic

or less stereotyped design, apart from the Glazounoff B Flat Minor Sonata, including, as it did, a Beethoven Sonata, the Schumann "Etudes Symphoniques" and familiar Chopin and Liszt compositions. In reviewing the event the *Observer's* critic may have had Mr. Ornstein's program still in the foreground of his conscious memory when he wrote that "after a week of 'aural disturbances' a recital of normal diatonic dimensions provided a much-needed repose."

A MAN who specializes in the stealing of musical instruments is engaging the attention of the London police just now. He seems to be a virtuoso of extraordinary skill in his manipulation of the instruments and to have, incidentally, a peculiarly individual touch.

The system on which he works is to rent rooms at a stated sum per week for a period of three months, making a small deposit with his landlady. After fixing his address he advertises in some suitable publication for violins, flutes and piccolos to be sent to him on approval.

After the lapse of a few days he sends a message to his new lodging with a request that the landlady may forward letters and parcels which have arrived for him to the railway station. He explains that he is leaving on important business temporarily. He generally meets the messenger at the station, or near to it, and takes the parcels and letters and then disappears. In this way he has secured during the past twelve months nearly two hundred musical instruments.

THEY have their own way of moulding the répertoires of their opera houses in Italy, "they" being the opera patrons, not the directors. This protest addressed to the impresario of the opera house in Mantua recently appeared in *La Provincia*, a journal published in that city:

"The undersigned subscribers, deferentially addressing you, are convinced of the sad effect produced by the opera 'Tristan,' and respectfully request you to renounce this futile and oppressively somniferous work. They are grieved to state that in case you do not comply they will be obliged to descend to hostile demonstrations during the performances, loath as they are to cause disorder and damage, until such time as the management may see fit to offer to the public good performances of 'Otello' and 'La Traviata.'"

ERNEST VON DOHNANYI, the Hungarian pianist and composer, now at the head of the pianoforte faculty of the Royal Prussian High School of Music in Charlottenburgh-Berlin, is displaying more and more signs of becoming eventually almost as prolific a composer as that other pianist who will persist in writing operas, namely, Eugen d'Albert. Dohnanyi is now at work on what is termed a "musical comedy," but, needless to say, the term is not to be read with the American meaning. "The Tenor" is to be the name of the novelty, which is based on Sternheim's "Bürger Schippel."

"Mona Lisa," the new opera by Max von Schillings, will have its première early next season at the Stuttgart Court Opera and then will be given at the Vienna Court Opera. At the latter house a novelty entitled "Nôtre Dame" by Franz Schmidt has just achieved a success. The composer was formerly a member of the orchestra at the institution whose artistic destinies are now in the hands of Hans Gregor.

Florence recently heard Humperdinck's "Königskinder" for the first time, at the Teatro Verdi, but, while the orchestra proved comparatively adequate, the singers were so incapable of comprehending and interpreting the essentially German spirit of the work that it failed of its usual effect.

TARDIEST of all the larger German cities in producing "Parsifal," Leipzig has now heard the work as, in a measure, a late-Lenten celebration. The much-admired Otto Lohse conducted, and under his baton sang two of the Metropolitan's artists—Parsifal Urlus and

[Continued on next page]

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ECHOES OF MUSIC ABROAD

(Continued from page 15.)

Gurnemann Braun. The Leipzig Kundry was Cecile Rüsch-Endorf.

Antwerp, too, has now seen and heard the work at its Flemish Opera, with the scenery and costumes designed for the German production Gabriel Astruc projected for his ill-fated Théâtre des Champs-Élysées in Paris. Ernst Van Dyck, who was Astruc's artistic adviser in Paris, has superintended the Antwerp production and later he himself will assume there the title rôle, which he has sung at many of the Bayreuth festivals.

OLD opera conventions are championed to the disadvantage of the modern brand by the London *Saturday Review*. "The conventions of old opera were an extremely sensible and business-like solution of a problem whose difficulty the modern music-drama play-actor has as yet scarcely begun to realize. The ancient tenor, at any rate, knew that it was his business to sing. All that Wagner's reforms have so far done is to make our modern tenors not quite sure whether it is their business to sing, or to be acting geniuses, or, by vigorous exercise on the stage and elsewhere, to battle with the inevitable consequences of an over-development of the pectoral region."

ONE of the recent birthday surprises was the celebration by Hugo Heermann, the violinist, who spent several seasons in Chicago, of his seventieth birthday. In Geneva, where he is teaching at the Conservatory, festivities were arranged in his honor to mark the occasion.

MME. CHARLES CAHIER unexpectedly had an opportunity to sing *Carmen* in Prague the other evening. Engaged from Vienna to be a guest *Amneris* in "Aida" at the Czech National Theater in Emmy Destinn's home city, the American contralto had already left for Prague when a tele-

gram arrived stating that owing to the indisposition of the tenor the performance could not take place. When she reached Prague it was hurriedly arranged to put on "Carmen" instead, with the result that she probably made a greater personal success than if the original plan had been followed.

Marie Delna, the French contralto whose brief Metropolitan experience proved to be somewhat unsatisfactory to herself, but who remains the most noteworthy contralto in France to-day, despite her limited repertoire, has returned to the Paris Opéra Comique for a series of appearances under the new directors. She made her *rentrée* in Sylvio Lazzari's "La Lépreuse." The soprano rôle of *Aliette* was again sung by Marguerite Carré, who is to essay a Wagnerian rôle shortly in the Opéra Comiques' production of "Die Meistersinger." When she sings *Eva* for the first time the *Beckmesser* will be Maurice Renaud, who has played and sung the rôle repeatedly at the Opéra.

FROM Moscow come reports of a new success that came to Glazounoff at a recent symphony concert given in that city at which the composer conducted the music he wrote for the Grand Duke Constantin's religious drama, "The King of Judea," produced before the Court in St. Petersburg. "The Procession to Calvary," written in the form of a funeral march, created a particularly profound impression, and the "Dance of the Syrian Slaves" also found special favor with the audience.

The Glinka prizes, established by a prominent St. Petersburg publisher, Belaïeff, who recently died, have been awarded as follows: the first, to Wasilanko for a symphonic poem entitled "Hyrenno Nocturnes"; the second, to Guessin, for a symphonic work bearing the title "Wrubel"; the third, to Tcherepnine, for a series of six pieces for the pianoforte.

PUPILS and teachers at the Budapest Conservatory of Music recently paid homage to the memory of David Popper, the illustrious cellist, who died last year. For twenty-seven years before his death he had been associated with the faculty of the Budapest institution. A tablet commemorative of his gifts as performer and composer was placed in the class-room in which he did his teaching during the latter part of that period, and after this ceremony had taken place a program was given consisting of three of his works, the Concerto for Violoncello in E Minor, his

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Il canto nel suo meccanismo—Ediz. U. Hoepli. *Dalle antiche norme e dalle nuove*—Ediz. G. Ricordi & Co.Of which **ALESSANDRO BONCI** writes:Dearest Master:
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them.
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* * *

SAYS the *Three Arts Journal*: "To be intellectual is a nuisance, but to be musical is a tragedy. A soul is shut out from the joys of the multitude. There is one spirit the more unable to find solace in 'You Made Me Love You' or 'The Wedding Glide.' There is one more poor brain to be racked by the uninvited yet strepitous melos of the street, and to rack itself with Schönberg and Stravinsky. There is one more unhappy wretch whose notion of pleasure is always at war with the world's."

J. L. H.

GADSKI RECITAL AT CAPITAL

Warm Response to Her Art—Ysaye Plays His Washington Farewell

WASHINGTON, D. C., April 6.—The appearance of Mme. Johanna Gadski was one of the important events of the closing musical season. There was a large, enthusiastic audience to greet the singer, who was compelled to respond to several encores. Her songs were given delightful interpretations that touched her hearers. In addition to the fifteen songs, Mme. Gadski included three Wagnerian excerpts, "Elsa's Admonition to Ortrud," from "Lohengrin"; "Du bist der Lenz," from "Die Walküre," and "Isolde's Liebestod," from "Tristan und Isolde." Mme. Josephine Hartman-Vollmer not only made an exceptionally sympathetic accompanist, but she showed her abilities as a soloist. This concert was under the direction of W. L. Radcliffe.

Under the local management of Mrs. Wilson-Greene, the farewell appearance of Ysaye in Washington unfolded the highest powers of this great artist. As always, Camille Decreus, made an artistic accompanist.

Through Sydney Lloyd Wrightson, Washington, was given the privilege of hearing Max Heinrich in two engrossing performances, first a dramatic reading of "Enoch Arden" to the musical setting of Strauss with Clarence Adler presiding at the piano in artistic interpretations. The following day he gave an illustrated lecture on "The Song Singers' Art." Mr. Heinrich effectively illustrated his ideas on interpretation by groups of songs by

Schubert and Schumann, playing his own accompaniments.

The handsome home of Mrs. Eno was recently the scene of a musical program in which the following took part most capably: Mrs. Water Bruce Howe, pianist; Elizabeth Butler Howry, soprano; Earl Cartwright, the popular baritone; Mr. Van Loone, violinist; with Mrs. Wm. S. Nelson at the piano. Mr. Cartwright sang an aria from "Thais," as well as a group of songs and a duet from "Pagliacci," with Miss Howry, and in all of these displayed fine timbre and power, while his pianissimo effects were exquisite.

W. H.

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Yesterday the violinist, Frank Gittelson, gave a concert in Bluthner Hall, conducted by Strauss, presenting a program consisting of violin selections from Bach, H. Kaun and Brahms. The youthful artist, whose gifts and knowledge were fully catalogued last year, has since made advanced progress. He surmounts all technical difficulties with the greatest ease; withal his interpretation is very musical and imbued with great temperament. His performance of Kaun's difficult Fantasiestück elicited spontaneous and tumultuous bursts of applause, which was well deserved.

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KORNGOLD SYMPHONIETTA HAS CHICAGO PREMIERE

Stock Orchestra Gives Vienna Boy's
Remarkable Composition Its First
American Performance

CHICAGO, April 6.—Erich Wolfgang Korngold's Symphonietta, op. 5, came to its first American performance at the regular public rehearsal of the Chicago Symphony Orchestra last Friday afternoon. It shows in this seventeen-year old Viennese composer gifts which rank with most of those possessed by the great composers of the day. Its scoring is little short of masterly. Its themes, founded on a motto designated by him as the "Motif of the Joyful Heart," are melodious and rich in color and their recurrence in various forms give homogeneity to the four movements.

The large modern orchestral apparatus is used, and in the performance of the work the orchestra, under Mr. Stock's direction, displayed its usual artistic accomplishments.

This program also contained the symphony for orchestra and piano "On a Mountain Song," by Vincent d'Indy, which had not been played here for more than ten years. It was last performed in Chicago under Theodore Thomas, with Rudolph Ganz at the piano.

On this, its second hearing under Mr. Stock, and with Heinrich Gebhard as the soloist, it proved itself one of the most impressive of the modern French symphonic compositions.

The Symphonic Variations by César Franck for orchestra and piano, also served Mr. Gebhard for the display of his refined musical art, for his unobtrusive though masterly technic and for his musicianly qualities. It is more in the nature of a virtuoso display piece than is the d'Indy work.

Paul Scheinplug's Overture "To a Comedy of Shakespeare," opened this program and was played with remarkable skill.

M. R.

Detroit Recital of Cadman Songs

DETROIT, April 5.—A program consisting exclusively of songs by Charles Wakefield Cadman was given Monday afternoon under the auspices of the Detroit New Century Club by Mrs. Harriet Story MacFarlane, assisted by Mrs.

Lochman Silver at the piano. Mrs. MacFarlane possesses a mezzo-contralto voice of exceptional sweetness and splendid dramatic possibilities. This last was especially noticeable in the Calypso aria, "Leave not this sea-encircled isle." She displays a keen insight into Mr. Cadman's music.

E. C. B.

VIRGINIA STICKNEY TRIO IN A BOSTON CONCERT

Commendable Ensemble Maintained in
Compositions by Brahms and
Dvorak—Miss Stickney in
'Cello Solo

BOSTON, April 4.—A concert was given in Steinert Hall on Thursday evening by the Virginia Stickney Trio, which is composed of Francis Snow, pianist; Rudolph Ringwall, violinist, and the



Virginia Stickney,
'Cellist

young woman from whom the organization takes its name, as violoncellist. The ensemble numbers were the Brahms Trio, op. 8, and the Dvorak, "Dumky" Trio, op. 90, between which Miss Stickney was heard in the Variations, op. 19, of Klengel, to the pianoforte accompaniment of her teacher, Josef Adamowski.

Miss Stickney's playing of this work showed her complete mastery of the instrument. A clear, warm singing tone was always hers, as well as a clean-cut and accurate technic.

The work of the Trio was most commendable for its excellent ensemble. Mr. Snow, a pupil of Mme. Antoinette Szumowska, was wholly adequate to the exacting demands of the piano score, while all three artists played with zeal and perfect understanding of the compositions.

W. H. L.

Final Chamber Concert of Educational Society

The Educational Chamber Music Society gave the last concert of its initial season in the Straus Auditorium of the Educational Alliance on Sunday evening, April 5. The members who participated were Maximilian Pilzer, first violin; Nathaniel Fingelstein, second violin; Jacob Altschuler, first viola; William Eastes, second viola; Modest Altschuler, first 'cello; Bernard Altschuler, second 'cello, and Leo Levy, piano. The splendid program consisted of a Quintet for strings by Mendelssohn; Schumann's Piano Quintet, op. 44, and a Sextet for strings by Tchaikowsky.

Mr. and Mrs. Virgil to Return to America for Summer

BERLIN, April 4.—Mr. and Mrs. A. K. Virgil, who have been in Berlin since last September and have opened a school which they will carry on in connection with their schools in other parts of the world, will leave for New York at the end of April, spending a few days in London en route. During the latter part of May and the beginning of June they will give lectures and examinations in several cities, and beginning June 27 they will conduct a five weeks' Summer session at the College of New Rochelle.

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LOS ANGELES SYMPHONY IN CONCLUDING CONCERT

First Season Under Conductor Tandler
Ends with "Request" Program—
Gamut Club's Anniversary

LOS ANGELES, April 6.—At its last concert for the season, the Los Angeles Symphony Orchestra, playing to a larger audience than usual, presented a "Request Program," the first of the kind the orchestra has given. It is said 500 requests were considered.

The program included the Schubert "Unfinished" Symphony, the "Caucasian Sketches" of Ippolitow-Ipanow, the prelude to the third act of Debussy's "Martyrdom of Saint Sebastian" and the third movement of the Tchaikowsky "Pathetic" Symphony. Director Tandler closed his first season as director of this orchestra with the general commendation of musicians. He has infused new life into the orchestra, and it is announced that its backers are entirely satisfied with the results achieved. He will conduct it next season.

The Gamut Club celebrated its tenth anniversary last Wednesday night. The participants in the program were Mrs. Henley Bussing, soprano; Frieda Peycke, pianist; Homer Grunn, pianist; Oskar Seiling, pianist; Will Chapin, reciter, and Mildred Burns, dancer. President F. W. Blanchard welcomed the guests. He is in his third term and during his incumbency the debt of the club has been paid, the membership much enlarged and many interesting programs given.

There are several applicants for the position of conductor at the Sängerkunst to be held here next year. The applicants are Henry Schoenefeld and Siegfried Hagen, of the German societies of Los Angeles, and Arthur Claasen of New York.

At the April meeting of the Music Teachers' Association the program was given by Mrs. Emma P. Makinson, singing songs by Cadman, Freeby and Smith. In each case the songs were accompanied by the composer.

W. F. G.

Resident Contralto Wins Approval with Toledo Orpheus Club

TOLEDO, O., April 4.—A good sized audience at the Valentine Theater last evening was aroused to enthusiasm by the excellent concert given by the Orpheus Club under the able direction of Walter Eugene Ryder. The soloist was Mrs. Randolph P. Hull, contralto, of Toledo, who won warm approval by her admirable singing. Preston Brown was the accompanist for the club and Mrs. Mary Willing Meagley accompanist for Mrs. Hull.

F. E. P.

Wallace Goodrich Lectures on French Organ Music

BOSTON, March 28.—Wallace Goodrich, dean of the New England Conservatory of Music, gave an illustrated talk before the New England Chapter of the Amer-

ican Guild of Organists at the rooms of the Harvard Musical Association recently on "Organ Construction in France and its Relationship to French Organ Music." Essential respects in which the French organ differs from the American were summarized by the speaker. Knowledge of these differences is necessary, said Mr. Goodrich, if, in executing a work by one of the French masters, one expects to reproduce the effects intended by the composer. One difference mentioned grows out of the strictly limited uses for which the French organ is reserved. Organs in France are employed almost solely for purposes of worship. The concert organ exists, but is less familiar than in this country. The ideal organ, from the viewpoint of the French builders, must be "ideal for Bach."

W. H. L.

MAKE MUSIC FOR CONVICTS

Providence Artists Provide Program at
State Prison—Pianist's Recital

PROVIDENCE, R. I., April 1.—Under the auspices of the philanthropic department of the Chopin Club a concert was given at the Rhode Island State Prison on Saturday which was greatly enjoyed by the inmates. Ella Beatrice Ball, violinist, played Schubert's "Serenade" and Mrs. C. L. Harris, president of the club, sang a group of songs by Neidlinger, Page and Schneider. Ethel Thonton, pianist; Mrs. W. D. Bucklin, soprano, and Miss Ethel Lanton, contralto, also assisted in the enjoyable program.

May Atwood, pianist, assisted by Herbert W. Smith, baritone, of Boston, gave a recital on Monday evening before an appreciative audience. Mr. Smith created a good impression by his singing of Massenet's "Vision Fugitive" from "Hérodiade" and a group of songs in English.

Miss Atwood, who is a pupil of Mme. Avis Bliven-Charbonnel and who also has studied with Mme. Bru of Vienna, Leschetizky and Leopold Godowsky, was warmly welcomed. Her playing of the Scarlatti-Tausig "Pastorale" and a Brahms Intermezzo was marked by elegance of style and musical interpretation. She played the Chopin Nocturne, op. 37, No. 2, with a tone of rare beauty and with delicacy and grace. Her Arabesques in the "Blue Danube," by Schultz-Evler, was given with such brilliancy that she was compelled to play an extra. Stuart Ross, also a pupil of Mme. Charbonnel, proved an ideal accompanist for Mr. Smith.

G. F. H.

Ensemble Playing Course Feature of Peabody Conservatory Summer School

BALTIMORE, April 13.—One of the features of the Peabody Summer School, Baltimore, will be a course in ensemble playing to be conducted by Bart Wirtz, the celebrated Dutch 'cellist. This branch of music is so important, especially to advanced students, yet so much neglected, that it will undoubtedly prove of much interest.

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"THEY WERE SO LONESOME," SO THE SEXTON TOLLED THE BELL

SEVERAL communications have come to us recently from Paris, which show that the musicians and music teachers over there are beginning to understand the propaganda being made by MUSICAL AMERICA and its Editor, and are realizing that the greater the impetus given to music in this country by the recognition of our own composers, musicians and music teachers, the greater the interest in music, the more opportunity there will be, later on, for the foreign teachers, who will get a better class of students from the United States, in the sense that they will be better prepared, not only with a musical education, but equipped with adequate means to see them through. It is also beginning to be understood that with the rise of musical knowledge and culture in this country the greater the opportunity for success of foreign artists who have merit.

At the same time, several of these communications criticise some of the statements which have been made in MUSICAL AMERICA with regard to the dangers incurred by young girls abroad, particularly in Paris, Berlin and Vienna. They consider the statements unwarranted and

think that if there have been a few isolated cases, even these have been exaggerated.

In order to show that the position taken by MUSICAL AMERICA in this matter is simply that of bringing to the public notice facts which leading members of the profession, and even foreigners, have been endeavoring to get before the people for a long time past, we herewith reproduce a story from Paris, which appeared in the *Seattle Star* during the summer of last year—that is to say, long before MUSICAL AMERICA and its Editor had started on the propaganda which has aroused international interest and discussion.

The story is as follows:

(By William G. Shepherd)

PARIS, Aug. 4, 1913.—Edward Jeanmonod is a smiling little Frenchman and an undertaker. He it is who buries American girls in Paris after they've killed themselves.

"I don't know why they end their lives," he told me, with a shrug. "I wonder many times, but I do not know. Maybe it is because they become so lonesome. But I have buried many, many of them."

"How many?"
"Well, for thirty-five years my two uncles buried most of the Americans who died in Paris, and I was with them for many years. Now I have their business. But I have never counted."

"Sometimes I have had chances to talk to the girls in hospitals, for I am sexton of the American church, but they never tell why they used poison, or gas, or bullets."

"There was the American girl who died in Paris July 3. Her name was Agnes Macduff, and when I heard that she was in the hospital I went to see her. It was June 17 that she took the poison in her room at a good hotel."

"At the hospital, after a few days, she said to me, 'Oh, I'm so glad that I will get well. I was so lonely I wanted to die. But now I'm better. Will you take some of my money to buy me a ticket for America? I'm going to go home again.' She talked all the time as if she thought she would get well. She had plenty of money and she was beautiful and full of smiles. But she got worse and died."

"We didn't send her body home, but buried it here in Paris. She'll sleep here just as well as in America, I think."

"It is sad, too, is it not? They come here to do some big things—to be great painters or great musicians—and then the loneliness drives them to death."

"Some of them are very beautiful. I think the most beautiful woman I ever saw was an American girl whose body lay on a table in my place. She was a wonderful singer, but one night she dressed herself charmingly and gave a

party to some of her friends. Then, as soon as they had gone, she shot herself. Everybody said she was lonely."

"And then there was a girl—oh, she was a fine girl—who played the piano and studied music under a great artist. One night she sent a servant to buy her a measure of ice cream alone—for she had no friends in Paris—she let the gas fill the room and kill her."

"Do you suppose she made believe, as she died, that she was having a little party with the ones she loved at home?"

And the little undertaker told me of more cases of bullets, gas and poison; of fine, brainy American girls "killed by loneliness" in busy, gay, beautiful Paris, the center of the world's art.

The tragedies of "careers"!

Most of the American girls the little undertaker has buried in Paris are, I think, girls who have chosen "careers" and then, at last, when it has seemed to

them too late, have discovered that there are more wonderful things in life for women than making fine music or painting splendid pictures.

Pearl Benedict-Jones and William Simmons in Paterson Musicales

A large audience attended the third Lenten musicale given by the choir of the Church of the Redeemer, Paterson, N. J., on the evening of April 8, under the direction of Crystal Brown, with the assistance of two prominent New York concert artists, Pearl Benedict-Jones, contralto, and William Simmons, baritone. Both singers were heard to good advantage in all their numbers.

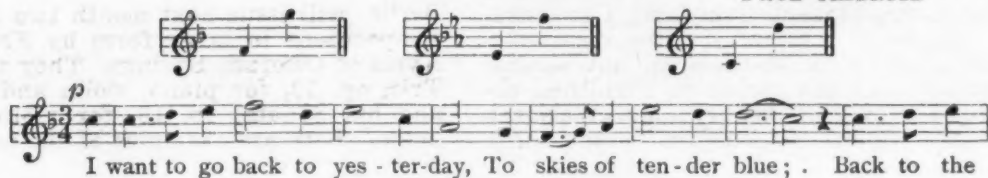
Zoe Fulton's Schubert Song Recital for Pittsburgh Musical Club

Zoe Fulton, the contralto, gave an interesting song recital of Schubert Songs on March 31 before the Tuesday Musical Club, of Pittsburgh, Pa. Especially effective were her "Erlkönig," "Die Junge Nonne" and "Du Bist die Ruh."

Selected Songs FOR Teaching and Recitals

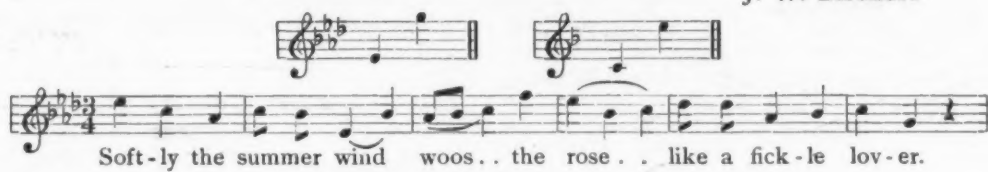
A Song of Yesterday

PAUL AMBROSE



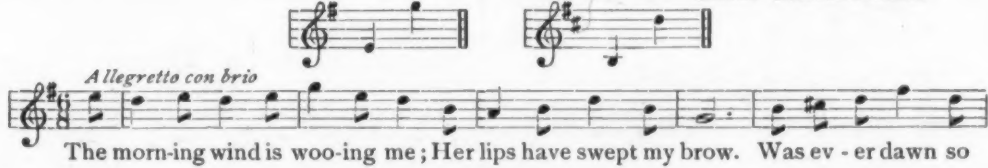
The Summer Wind

J. W. BISCHOFF



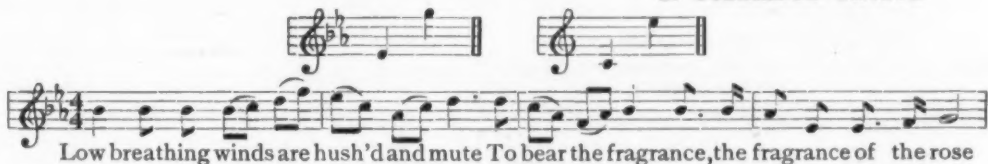
The Morning Wind

GENA BRANSCOMBE



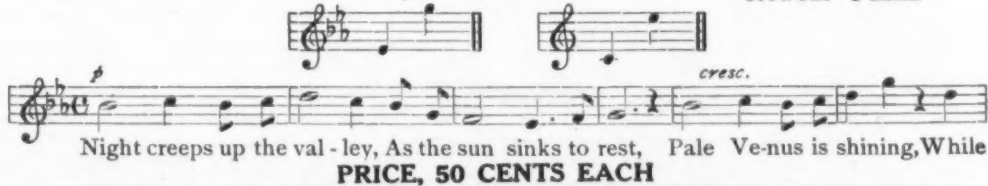
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Fay Foster, America's foremost woman composer, writes as follows:

New York, March 6, 1914...
My Dear Miss Patterson:—Your singing yesterday both surprised and pleased me very much. It is unusual to find a contralto voice of such richness of quality and purity of tone, and above all with such a phenomenal range. I hope to have the pleasure of hearing you again soon.
Cordially yours,
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CHICAGO APOLLO CLUB IN CONCERT

Bach's B Minor Mass Finely Delivered Under Harrison M. Wild's Baton — Edna Gunnar Peterson's Achievements as a Concert Pianist—New Composition by Eric Delamarter

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 11, 1914.

BACH'S choral masterpiece, the B Minor Mass, was presented after a lapse of four years at Orchestra Hall last Monday evening by the Apollo Musical Club, under the direction of Harrison M. Wild.

There is no work in musical literature which has the exalted content, the spiritual essence and the pure musical feeling that this piece has. While there are several solos of uplifting nature throughout the work, it is in the wonderful polyphonic choral numbers that the work finds its highest expression.

The Apollo Club achieved a distinguished success in the interpretation of this work, particularly the "Credo" and the "Cum Spiritu Sancto," both four and five-voiced fugue numbers. The chorus disclosed a wide range of tone shadings, a sharp and incisive attack and purity in its singing. It was one of the finest performances which this model choral body has given us.

Assisting the club were Nicholas Douty, tenor; Edith Chapman Gould, soprano; Christine Miller, contralto, and Horatio Connell, basso, as soloists, and the entire Chicago Symphony Orchestra.

Not only, however, did the vocal soloists distinguish themselves, but several members of the orchestra furnished obligatos of rare beauty; Mr. Weisbach on the violin, Mr. deMare on the corno d'accia, and Mr. Stiegmayer on the oboi d'amour. Miss Gould was heard to excellent advantage in the "Laudamus Te." Mr. Douty disclosed a serviceable tenor of somewhat robust quality in his solos. Miss Miller was sympathetic, and Mr. Connell's air, "Et In Spiritum," deserves special mention. He has a well-trained basso of great pliability and of fine tone quality.

Edgar Nelson was the organist for the evening and the whole performance re-

flects the greatest credit on Harrison M. Wild for his comprehensive and musically interpretation of the work.

The publishing house of Albert Stahl,



Edna Gunnar Peterson, Gifted Young Chicago Pianist

Berlin, will issue next month two recent compositions in large form by Frederic Ayres of Colorado Springs. They are his Trio, op. 13, for piano, violin and 'cello and his Sonata, op. 15, for violin and piano. Both are examples of the modern treatment of absolute music, in which the form is a development of the idea.

The trio is to be played in Chicago April 19 by the Frederickson-Hess Trio and in Cincinnati April 17 by Mrs. Edgar Stillman Kelley and Messrs. Ideler and Heermann of the Cincinnati Orchestra.

The sonata is dedicated to Louis Persinger, one of the leaders of the younger violinists, and will be introduced by him in Berlin and used on his coming tour.

Harold Henry, the distinguished American pianist, will be heard in recital at the Illinois Theater, Sunday afternoon, April 19.

Though petite in appearance and extremely girlish in her manner, Edna Gunnar Peterson, the Chicago pianist, is gradually becoming one of America's representative artists.

Miss Peterson began her serious music study some years ago at the Chicago Musical College, where she became a pupil of Rudolph Ganz, and distinguished herself in the various classes of the college to such a degree that he arranged for her to accompany him abroad with a number of his pupils, when he abandoned his teaching for his European concert tour.

In the meantime, Miss Peterson had applied herself diligently, so that when she came back from Europe after a stay of more than four years, she was heard in the Concertstück in F Minor, by Rudolph Ganz, which she played as soloist with the Chicago Symphony Orchestra under Frederick Stock's direction.

She was also chosen as an assisting artist by Mme. Schumann-Heink a couple of years ago and her recent concerts and recitals have won her the admiration of the musical public.

On April 6 she began a series of four engagements in conjunction with Cornelius Van Vliet, the violoncellist. She has toured recently with Albert Borroff, the basso, in concerts through Utah and Montana.

She was called on suddenly to take Silvio Scionti's place with the Wayne Musical Club of Wayne, Neb., and her engagement with the St. Paul Symphony Orchestra will acquaint many cities with her engaging artistic qualities.

She will play with the St. Paul Orchestra Mendelssohn's Capriccio Brillante; Liszt's Hungarian Fantasie and Chopin's E Minor Concerto.

Miss Peterson made an estimable success with her playing of it under Stock's direction two seasons ago.

Erich Wolfgang Korngold was again represented on one of the local programs last Monday evening at the Fine Arts Theater, where Carolyn Willard, pianist, and Maude Fenlon Bollman, soprano, gave a joint recital. Nine short pieces entitled collectively "The Brave Little Tailor," by the young Viennese composer, formed the novelty of the piano pieces played by Miss Willard.

They are agreeable and of slight technical difficulties and were well received. Miss Willard played also the Gavotte from the B Minor Sonata by Bach, arranged by Saint-Saëns, an Etude by Sinigaglia and some pieces by Liszt and Chopin.

She disclosed a serviceable technic and musical style and a serious purpose in these pieces.

Miss Bollman sang a set of five children's songs by American composers as her principal number which were well received. Her voice is brilliant and she was also successful in a set of old classic arias by Mozart, Handel and Bach.

Mme. Fannie Bloomfield-Zeisler was the artist selected by the Amateur Musical Club for its recital last Monday afternoon at the Studebaker Theater.

Mrs. Zeisler chose for her program compositions of Beethoven, Schubert and Chopin.

The last sonata by Beethoven, op. 111, was the principal number of interest at this recital and was played with great intelligence and with understanding of its deep musical import.

The Schubert Impromptu, op. 142, No.

3, "Hark, Hark, the Lark," and "The Erlkoenig," transcribed by Liszt, displayed Mme. Zeisler's poetic and romantic interpretative art, and a group of Chopin, including the Ballade, op. 38; two études, the Berceuse and Waltz, op. 42, were the medium for the exposition of her graceful style and technical refinement.

The feature of a concert given by Leo Sowerby, pianist, and Hermann Felber, Jr., violinist, at a Sonata program given last Tuesday evening at the Howard Theater, was the first performance of the Sonata for Piano and Violin in E Flat Major, by Eric Delamarter.

This shows unmistakable tendencies of the modern French school in the employment of short themes, in the chromatic coloring of the harmonic scheme, and in its light and effervescent style.

The three movements are built up ingeniously and with musical thoroughness and the themes are developed with a certain originality. Of the three movements the last has the most concise form, the strongest rhythmic feeling and the most spontaneous flow of melody.

The second, a slow movement, is the least interesting, though conceived in a more serious mood. The two young players possess virile style and have apparent gifts for ensemble work. Mr. Sowerby is especially talented as a pianist. Beethoven's A Major Sonata, op. 30, No. 1, and the Brahms Sonata in A Major, op. 100, were the other two works presented during the evening.

MAURICE ROSENFELD.

Fremstad and Pavlowa Charm Audiences at Atlantic City

ATLANTIC CITY, N. J., April 8.—Delightfully varied was Olive Fremstad's Palm Sunday program at the Apollo Theater, ranging from operatic arias to Scandinavian folk songs. Her attractive personality added to the effect of her art. Lambert Murphy was an able assisting artist. Pavlowa and her company pleased two large audiences at the same theater.

L. J. K. F.



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New York, April 18, 1914

THE GERMAN ARTISTS AND THE PROPAGANDA

No propaganda urging radical change can be made without affecting certain vested interests, and thereby arousing opposition. For that reason it is not strange that the propaganda being made by this paper, and more particularly by its editor from the public platform, that the time had come for a more generous appreciation of our own composers, musicians, music teachers, and that it is no longer necessary to go abroad for a musical education, should have aroused resentment and opposition in quarters where business interests were affected.

It was also to be expected that unscrupulous competitors would use it as an opportunity to stir up prejudice.

Finally, it was to be expected, certainly at the start, that distorted versions of what was printed and said would be made, that garbled extracts from articles and speeches would be sent abroad, in order to stir up antagonism, and more particularly in order to offset this paper's tremendous increase in circulation, prestige and business patronage.

It is sad, however, to reflect that some of those who should be the warmest supporters of the propaganda we have been making, have been so misled as not merely to antagonize it, but to make statements that are unwarranted and without any foundation whatever.

The latest instance of this kind, we regret to say, is that of Mme. Margarete Ober, the distinguished contralto of the Metropolitan Opera Company, who recently stated that she could not understand how any German artists could support a musical paper which abused German artists. She went further, and charged that the editor of MUSICAL AMERICA had expressed himself unfavorably about German artists, though he took their money. Furthermore, she insisted that an article had appeared in MUSICAL AMERICA to the effect that "no first class German artists had come to the Metropolitan in the past three or four years." And

she concluded her drastic denunciation by stating that "all the German artists at the Metropolitan are enraged at the attacks made by MUSICAL AMERICA, and particularly are they aroused against its editor."

Those who have read the articles which have appeared in this paper on the subject of the uplift of music in this country, and that the time had come for the declaration of its musical independence, and more particularly those who have heard Mr. Freund's public addresses, will readily understand how absolutely unjust Mme. Ober's charges are.

Only in the very last issue of this paper Mr. Freund, over his signature, declared, as he has declared again and again from the public platform: "In New York we get the best singers from Germany. So, if somebody wants to hear a fine Wagner performance he need not go to Germany; he can hear it in New York or Chicago." And in that issue the leading article on the front page was entitled: "How Germans here have aided music."

Not long ago Mr. Freund, in a long and exhaustive article, published by the New York *Staats-Zeitung* on its front page, showed how much the people of the United States owed to the old German piano manufacturers of forty years ago, who were the first to contribute largely of their means to the cause of musical education and progress in this country.

In article after article, from platform after platform, he has shown that the great uplift in music in the United States was largely due to the Germans, the German music teachers, the German singers, the German players, the German conductors, who had come here to tour the country or to settle and teach or perform.

In all his propaganda he has shown that the great reason why this country is to-day so advanced in its musical life is mainly because of the splendid work of the Germans.

To have him, at this time, accused of being anti-German, to have this paper accused of making propaganda against the Germans, is shamefully wrong. What, as a matter of fact, he is standing up for is the Germans—living and dead—in this country. He is arousing the people to the work that the late Theodore Thomas and the late Dr. Leopold Damrosch have done, as well as that of the living Walter Damrosch.

Again and again he has shown that German opera, under Gatti-Casazza, and with Hertz and Toscanini as conductors, is better given here than it is in any German city. He has given this as one of the many reasons why it is no longer necessary to go to Germany for a musical education or "musical atmosphere." That he has said, and that he will continue to say—and that we shall continue to say. And he has also insisted that because of this the arrogant and cynical attitude of Germans in Germany, and particularly of the Berliners, towards everything American in music is positively ridiculous.

True we have incidentally, as has our editor, called attention to certain conditions abroad, and in doing this we have but reproduced the published statements of some of the most distinguished musicians and artists in this country, foreign, as well as American, who have for years been trying to get the facts before the public.

It is particularly cruel that such an unjust attack should have been made upon us by Mme. Ober, as no paper in New York City has been more generous in its appreciation of her high artistic value as a member of the Metropolitan Opera Company than MUSICAL AMERICA.

\$100 REWARD

A reward of One Hundred Dollars will be paid for such information as will lead to the arrest and conviction of a young man representing himself as from a Cambridge (Mass.) magazine agency, who is traveling about the country and securing subscriptions to MUSICAL AMERICA at cut rates. Letters to the same agency are returned unclaimed. No such person is authorized to collect subscriptions for MUSICAL AMERICA.

THE MUSICAL AMERICA COMPANY.

MR. FLAGLER'S GIFT

In view of the infrequency with which men of great wealth devote large sums of money to musical art, it is very pleasant and welcome news to hear of the offer of Mr. Harry Harkness Flagler, president of the Symphony Society of New York, to defray the annual deficit of that organization in the future, and even beyond the time of his own life. It has often been pointed out how pure symphonic music is the most difficult form of musical art to support, and the bitter struggle of symphony societies to succeed on a finan-

cial basis is well known. Major Higginson solved the matter long ago for Boston, and to his liberality, coupled with his singleness of ideal, has made possible the Boston Symphony Orchestra.

In taking a similar action Mr. Flagler has conferred a great benefit upon the advance of symphonic music in New York City, and he should receive the gratitude of all who have the progress of musical ideals at heart.

Personalities



—Photo by Orrin Peck

De Tréville at Hearst "Hacienda"

Yvonne de Tréville's dainty costume recitals have scarcely had a more picturesque setting than that of Mrs. Phoebe Hearst's home, Hacienda del Pozo de Verona, at Pleasanton, Cal. The above picture shows Miss de Tréville and her accompanist, Edith Bowyer Whiffen, rehearsing in the Gobelin tapestry hall for her second recital. The costumes are those of 1850 in her "Three Centuries of Prime Donne." The snapshot was taken by the prominent portrait painter, Orrin Peck, who was a guest at the Hearst home.

Urban—The Liebler Company is to produce next Fall a spectacular drama by Edward Sheldon called "The Garden of Paradise," the eleven scenes of which will be made by Joseph Urban, who designs the scenery for the Boston Opera Company.

Lehar.—Franz Lehar believes in applying realism to operetta. "I believe that the coming operetta will be based on the observation of life, of course in a cheerful way," said the composer in a recent interview in Berlin. "Operettas may even bring before the public some of the social questions of the hour."

Caruso.—Although Enrico Caruso is more of a collector of antiquities than of paintings he has just acquired a beautiful specimen of the work of the American painter, Julius Rolshoven. The picture is called "The Kashba, Tunis," and reveals a Tunisian market place, with a mosque in the distance, all flooded with bright color and sunshine.

Charpentier.—That Charpentier had in mind the wild and tragic career of Paul Verlaine, the French poet, when he wrote his latest opera, "Julien," is the belief of Mme. Marie Savage, who sings in the chorus of the Metropolitan Opera Company. Mme. Savage was well acquainted with both Charpentier and Verlaine when they were in the habit of foregathering in a Montmartre café twenty years ago.

Goldmark.—Rubin Goldmark was asked recently about his methods of composing. "I work very slowly," he said. "Sometimes it takes years to finish a little piano work. Most of my composing is done in the Summer. Ideas come often when walking out of doors. Again, a theme will come while at the piano. The harmonic scheme is usually worked out at the piano, although the majority of ideas come while away from it. The orchestration is done without the use of a piano."

Ysaye.—It is a fact not generally known that Mme. Eugen Ysaye is a singer who was so successful that on one occasion she was called upon to sing at the court of Italy. She lost her voice for a time, but later recovered it under the tutelage of Mlle. Clericey du Collet. She sings occasionally for charity nowadays. Gabriel, the eldest son of the violinist and his wife, and himself a violinist, is making a tour of this country this season, and the eldest daughter is an accomplished pianist. The second son, Antoine, is studying the cello.

SCRIABINE OCCUPIES LONDON LIMELIGHT

Much To Admire Found in Composer's Two Recitals of His Own Works

LONDON, March 17.—Scriabine is a great subject of discussion in London musical circles now. He has given two recitals of his works this week. The first was his debut in this country, and in it he displayed three distinct mental attitudes: first, graceful and imaginative; second, forcible and convincing, and, third, the new and intangible something that undoubtedly represents the widening of the field of musical expression.

The piquant phraseology and brilliant playing of the "Etrangeté" aroused great enthusiasm, and the "Poème Satanique" displayed the particular style the audience had evidently expected, written as it was in the tonality Scriabine employs in "Prometheus"—a scale based on the overtones rather than on the fundamentals. In his second recital his compositions showed the control of a wide range of tone and the command of dynamic effect.

Sir Henry Wood has made arrangements with Professor Wallace Rimington to give a performance of Scriabine's "Prometheus," with the "color organ" at a Queen's Hall Orchestra concert next season.

New works by British composers, Arnold Bax and George Butterworth, were heard at the first of the series of concerts F. B. Ellis is giving. After Mr. Butterworth's rhapsody, "A Shropshire Lad," first heard last year at the Leeds Festival had been played, there was a new "Idyll" by the same composer, called "The Banks of the Green Willow," a piece written upon two folk tunes, and carrying and developing the poetic feeling of the melodies very gracefully. There were two graceful new numbers in Mr. Bax's Four Orchestral Sketches, the first "Dance in the Sun," and a reflective slow movement for strings, called "In the Hills of Home."

Coleridge-Taylor's familiar "Hiawatha" was sung by the Royal Choral Society at the Royal Albert Hall, last night, under the direction of Sir Frederick Bridge. It was well done, but seems, as one critic says, to have "become too familiar—not so familiar as to breed contempt, but sufficiently so as to give the singers a consciousness of their own infallibility that is inclined to engender a certain careless confidence."

The intelligence shown by Arnolde Stephenson, the Baltimore soprano, in selecting her program appealed to the music critics of London. At her recital in Aeolian Hall she included examples of the early English and Italian schools, German *lieder*, and modern French and Russian songs. Her voice was of pleasing quality and used in a decidedly finished manner, but some of the audience fancied she showed too much accentuated vibration in her vocalization.

Sascha Culbertson, the Russian violinist, gave a second recital at Bechstein Hall, but although he has acquired a splendid technique from his master, Sevcik, to which is added a pure tone, his technical skill is sometimes a little too much emphasized. This was strongly evident in his playing of Brahms's Sonata in A Major.

Florence Macbeth and Pasquale Amato will appear at concerts at Queen's Hall, June 4 and June 25, with the London Symphony Orchestra. Camilieri, the conductor from the Théâtre des Champs Elysées, will appear in London for the first time at these concerts.

Such interest was aroused by the lectures of G. C. Ashton Johnson on "Parsifal" that he will repeat them at Aeolian Hall April 17, 20 and 22. The subjects are "The Legend, Poem and First Act," "Grail Scene and Second Act," and "Prelude and Third Act."

MESSENGERS OF MUSICAL ART IN SOUTHLAND



Personnel of Lyric Quartet, a Southern Organization, Left to Right, Charles E. Pless, tenor; Mrs. John T. Trout, soprano; Mrs. Robert Hatcher, contralto; Clifton A. Woodrum, baritone, and Bessie Rust, accompanist.

THAT the work of the Lyric Quartet is rapidly finding its way into the hearts of the Southern people was evidenced at its recent concert, given in the First Baptist Church of Roanoke, Va., on Friday evening, March 6. A well-arranged program included Liza Lehmann's cycle "In a Persian Garden," which won the verdict of popular favor, and quartets by Hadley and Potter. Hearty applause was the reward of the members for their singing of several solos and duets.

UNDERPAID PARIS PROFESSORS

Massenet Received \$600 a Year for Teaching at the Conservatoire

One of the most coveted distinctions in the musical world of France is the appointment of "professor" in some branch of teaching at the Paris Conservatoire. Apart from the honor and glory attached, however, virtue is largely its own reward, for the salaries paid are for the most part miserably small. Julien Torchet, writing in the Paris *Musica*, says, "Do you know what Massenet earned when he taught composition at the conservatoire? Three thousand francs (\$600) a year, about enough to pay his cab fares!"

"Diémar, that perfect virtuoso, received—according to the official reports of 1900—2,100 francs; has it been increased a little since that date? The emoluments of Raoul Pugno have not passed 1,500 francs, nor have those of the regretted Taffanel, king of the flute. Albert Lavignac, the *doyen* of professors, not by age but in point of service (nominated in 1871), emerges from the budget (always of 1900) with the fabulous sum of 1,800 francs for teaching harmony to our future composers. Worse yet; do you wish to teach the preparatory class the violin? You will have a chance of beginning on a salary of 600 francs. And certain professors of singing and solfège give their services gratuitously."

Marta Cunningham's concert at Claridge's last night had a very full and varied program. She herself took but a small part in it, but her songs, including as they did the seventeenth century, "Fingo per mio Diletto," "Eh, bonjour, Madame Tartine," and "Hänselein, willst du tanzen?" were particularly interesting. Her pupils took part in a charming Eastern sketch, among them Linda O'Hara, a promising mezzo-soprano; Peggy Corfe, a very young dancer; Victoria Drummond, who scored a success in a recitation, and Winifred Hamilton. Among the names on the program were Alice Esty, Armande Lecomte, Hubert Eisdell, Vladimir Cernikoff, Fraser Grange, Anderson Nicol and Dorothy Varick.

Augette Forêt, the soprano, writes to MUSICAL AMERICA's London representative that she will be here Easter Monday for the season, after a successful trip to the United States, and will give a London recital in May. She returns to America, October 1, for six months.

terpretation of the twelve Etudes of Chopin, op. 25, was little short of the virtuoso class. Many of them were played with exquisite musical taste and with remarkable technical finish.

Mr. Lindquest was heard in a comprehensive selection of songs and arias. He is a young Scandinavian tenor whose voice is pleasant, of wide range, of fine quality, and well produced. His interpretation of three songs by Emil Sjögren, sung at this concert for what is said to be the first time in America, brought to hearing three lyrics of the Scandinavian art which are fanciful, poetic and well written. They belong to a set of "Seven Spanish Songs" by Sjögren.

M. R.

CINCINNATI FESTIVAL PROGRAM ANNOUNCED

"Damnation of Faust," B Minor Mass of Bach, Verdi Requiem and Beethoven's Ninth Symphony Principal Features

CINCINNATI, April 11.—The twenty-first biennial May Festival in Cincinnati will take place this year from May 5 to 9. The chorus again numbers 350 carefully selected voices, and the Cincinnati Symphony Orchestra has been engaged, thereby uniting the city's two most famous musical institutions. Conductor Kunwald, of the orchestra, will also be the musical director of the festival, conducting all the choral as well as orchestral concerts. Dr. Kunwald was engaged for this task last year after a most successful performance of "The Messiah" under his baton.

The choral works to be given at this year's festival include Berlioz's "The Damnation of Faust," with which the festival will open. On the second night the B Minor Mass of Bach will be given. On Friday night the Verdi Requiem is the program and on Saturday night the Ninth Symphony of Beethoven will conclude the festival. In addition to these the famous children's chorus will sing at both the matinee concerts, Thursday and Saturday, and will also assist in the "Damnation of Faust" and the B Minor Mass.

The soloists will be Alma Gluck and Florence Hinkle, sopranos; Mme. Schumann-Heink and Margaret Keyes, contraltos; Evan Williams and Daniel Beddoe, tenors; Pasquale Amato, Henri Scott and Douglas Powell, baritones.

DUFAULT IN NEW ZEALAND

Tenor Highly Successful in Series of Recitals in Auckland

AUCKLAND, NEW ZEALAND, March 8.—Paul Dufault, the distinguished Canadian tenor, yesterday concluded a series of four concerts at His Majesty's Theatre. The dates were March 3, 4, 6 and 7, and each of them was attended by a numerous and immensely enthusiastic audience. Different programs were given on each occasion.

The tenor has been in fine voice and sings with the polish and distinction characteristic of him. He was assisted by Pauline Bindley, soprano; Ernest Toy, violinist, and Harold Whittle, accompanist. Mr. Dufault has still to appear in several other New Zealand towns and will then go to Tasmania, Adelaide, New South Wales, Queensland and back to America. He proposes to visit England and the Continent after a tour of America.

CLOSES ITS 17TH SEASON

Bangor Orchestra Has Maintained Consistently High Standard

BANGOR, ME., April 4.—The Bangor Symphony Orchestra closed its course of young people's concerts on March 24. The orchestra this season has numbered forty-six players. Among the works presented have been overtures by Goldmark, Weber and Mendelssohn, symphonies by Mozart, Schubert, Raff and Tchaikowsky, suites by Grieg, Massenet, Bizet and Godard, and a Saint-Saëns symphonic poem.

This completes the seventeenth year of the organization, which was founded in the Fall of 1896 by Horace M. Pullen, the present conductor. The young people's series was instituted last season and has become very popular, the concerts taking place late in the afternoon to accommodate school children as well as business people. The orchestra, which is semi-professional in its make-up, has maintained a high standard throughout its career and is the chief musical asset of the city.

Sjögren Songs Have First Hearing in Chicago Recital

CHICAGO, April 3.—Sarah Suttel, pianist, and Albert Lindquest, tenor, gave a joint recital at the Fine Arts Theater last Sunday afternoon, assisted by Edgar Nelson, accompanist. Miss Suttel's in-

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Phila. Press, March 28—"This (Adagio) movement has never been given a more soulful interpretation in this city."

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TO SPEAK OF "MUSICAL AMERICA'S" PROPAGANDA

Mrs. Armstrong of Pittsburgh Will Re-
fer to John C. Freund's Campaign
in West Virginia Address

PITTSBURGH, PA., April 13.—Mrs. John H. Armstrong, who was re-elected president of the Congress of Women's Clubs at the annual meeting held last week, has been invited to speak at Fairmont May 9 before the Federated Clubs of West Virginia, at which time she will refer to the propaganda being made by John C. Freund, editor of MUSICAL AMERICA, regarding the dangers confronting American girls who go abroad to study. Mrs. Armstrong's subject will be "How Club Women Can Help in the Uplift of Morals." It was Mrs. Armstrong who introduced Mr. Freund to a most appreciative audience on the occasion of his recent visit to Pittsburgh when he spoke on "The Musical Independence of the United States." Mrs. Armstrong intends to give special emphasis to the message which Mr. Freund brought to Pittsburgh.

The members of the Shadyside Presbyterian Church choir have been re-engaged for another year, this being one of the most prominent choirs in Pittsburgh. The members are Herman H. Fleer, organist and director of music; Mrs. William Christopher Dierks, soprano; Miss Roe Leader, contralto; Charles Le Sueur, tenor; I. Kay Myers, baritone. E. C. S.

Illinois School Opens Branch in Beloit, Wis.

BELOIT, WIS., April 13.—The Bodfar School of Music, Rockford, Ill., has established a branch at Beloit, Wis., in charge of Mrs. Mabel Moore. The initial enrollment exceeds 100 pupils. Members of the Rockford faculty will spend several days per week in Beloit, assisting Mrs. Moore. M. N. S.

Tina Lerner in Italy, Spain and Portugal

BERLIN, March 27.—Tina Lerner has been meeting with extraordinary success in her tour of Italy, Spain and Portugal. In the two latter countries the young pianist has been booked for twelve concerts and her engagements there will occupy her until the middle of April. H. E.

CHICAGO OPERA SEASON IN PORTLAND A SUCCESS

Five Operas Sung by Campanini Forces
with Brilliant Effect—Praise for
Individual Artists

PORTLAND, ORE., April 6.—On Saturday evening the Chicago Grand Opera Company closed the most brilliant season of opera this city has ever experienced. To Fred W. Vincent and E. S. Lister is due the credit of bringing this splendid organization to Portland and securing the necessary guarantors.

Five operas were given. On the opening night, "Cavalleria Rusticana" and "Pagliacci" were sung and, of course, Titta Ruffo was the great drawing card. His glorious voice and superb acting fully carried out all that has been promised for him. Amedeo Bassi scored a triumph as Canio while the Nedda of Jane Osborn-Hannah was all that could have been desired. Armand Crabbé as Silvio scored a success. Rosa Raisa carried off the honors as Santuzza, although all the artists in "Cavalleria" were exceptionally good.

On Friday evening, "Parsifal" was given with Minnie Saltzman-Stevens, Otto Marak, Clarence Whitehill, Allen Hinkley and Henri Scott in the leading rôles. "Aida" was sung at the Saturday matinée and was the most elaborate production ever seen here. The three vocal stars were Carolina White, Julia Claussen and Amedeo Bassi.

Saturday evening closed the engagement with Mary Garden in "Tosca," given before a capacity audience. Miss Garden shared honors with Leon Campagnola and Giovanni Polese. Too much praise cannot be given the orchestra and chorus. H. C.

From 2.30 A. M. to Late Afternoon,
Miss McCue's Easter Schedule

Beatrice McCue, the New York contralto, had an exceedingly busy Easter. She sang at St. Andrews Church, New York, at 2.30 in the morning, appeared in the morning and evening services at the Broadway Presbyterian Church, and was heard with the Riverside Choral Society in Schneckner's cantata, "The Risen King," at the Fifty-eighth street branch of the Y. M. C. A. in the afternoon.

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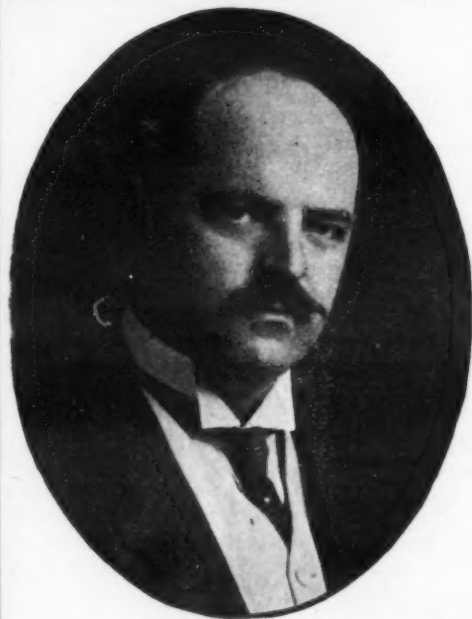
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PROGRAMMES:

June 6, 1914

A
Handel Recit. ed Aria
Handel Rend'l sereno al Ciglio
(Soprano)
Antonio Lotti Pur Diletti
Gluck Recit. et Arle
Gluck Diane Impitoyable! (Iphi-
genia in Aulis)
Debussy Les Cloches
Massenet Marquise
Massenet Recit. et Arle
Massenet Vision Fugitive (Herodiade)
18th Century French. Begère Légère
Godard Embarquez-Vous.
C
Verdi Recit. ed Aria
Verdi Infelice! e tu credevi
(Ernani)
Sgambatti Separazione
Puccini Gia mi di convenal (La
Tosca)
D
Tosti Ninon
Paul Puget Chanson de Route

June 27, 1914

A
Mendelssohn For the mountains shall de-
part (Elijah)
Schubert Hark, Hark the Lark
Handel Recit. and Air
Handel Hear Me, Ye Winds and
Waves (Scipio)
B
Haydn The Impatient Husbandman
(Seasons)
Arensky But lately in dance I em-
braced her
Frank E. Tours Mother o' Mine (By Desire)
J. C. Murray When Will the Fountain?
C
Roger Quilter Blow, Blow, Thou Winter
Wind
D
Sidney Homer The Song of the Shirt
Reginald Clarke An old-world refrain
Brabazon Lowther Resignation
Brabazon Lowther Silenced
Bruno Huhn Invictus
E
Frank La Forge Before the Crucifix
G. O'Connor-Morris A Fallen Leaf
G. O'Connor-Morris Siege Song (Dedicated to
Brabazon Lowther)
Maud Valeri White King Charles

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Soprano, Century Opera Company, proudly declares she acquired her knowledge of vocalization and tone production in NEW YORK. For four years the pupil of Mr. FREDERICK H. HAYWOOD, she resumes work with him this Winter.—*Musical America*, October 11, 1913.

PRESS COMMENTS

B'lyn Eagle, May 14, 1909.—Miss Ewell has won an enviable reputation this spring. Since the beginning of the season she has improved steadily in her work until it is the verdict of many that she compares favorably with the sopranos at the Metropolitan.

B'lyn Eagle, May 2, 1911.—PREMIER performance of THAIS IN ENGLISH—Her voice is noted for its purity and sweetness, as well as volume, and it is far from too much to say that the role was better sung by her than at the Metropolitan.

B'lyn Citizen, May 2, 1911.—Miss Ewell did splendidly. To one who has not heard her in two years, her improvement in voice is very great and promises even better things.

N. Y. Tribune, May 2, 1911.—Miss Ewell possesses great beauty and also a voice and it is fair to say that last night's audience heard the role sung better than it has been sung in N. Y.

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CLEVELAND ARTIST VISITORS

Stransky, Alma Gluck, Mrs. David, Messrs Wells and Sametini Welcomed

CLEVELAND, April 4—Josef Stransky and the New York Philharmonic Orchestra, with Alma Gluck as soloist, gave the ninth symphony concert on Thursday to a crowded house, which was enthusiastic over the fine work of the orchestra in the Smetana "Vltava" Suite, the Dukas "Sorcerer's Apprentice" and the Liszt First Rhapsody. Miss Gluck sang with beautiful vocalism four Russian songs, including the Rimsky-Korsakoff's air from "The Czar's Bride," which received a wonderful presentation.

Never has the playing of the Cleveland Philharmonic String Quartet shown more finished art than at its second concert, when, with the admirable assistance of Mrs. Marthe Ronfort-Askue, a program consisting of a Mozart quartet in C Major, the Beethoven Variations from the quartet, op. 18, and the Goldmark Piano Quintet was given.

At the last active members' meeting of the Fortnightly Club special numbers of distinction were two choruses for women's voices sung by sixteen voices under the direction of Mrs. Royce D. Fry, Elgar's exquisite "The Snow" with obligato for two violins, and a most graceful bit of choral writing for women's voices by the Cleveland composer, Patty Stair, entitled "Song for a May Morning."

At the tenth Saturday soirée at the Union Club a musical program was given to-night by Leon Sametini, the Chicago violinist, John Barnes Wells, tenor, and Anna Louise David, harpist. Mr. Wells' interesting numbers included two of his own songs, and Mr. Sametini's were of rare charm and unhackneyed nature.

ALICE BRADLEY.

Final Milwaukee "Pop" Concert

MILWAUKEE, WIS., April 1—Two thousand Milwaukee music lovers attended the last of the season's "pop" concerts under municipal auspices by the Auditorium Symphony Orchestra at the Milwaukee Auditorium on March 26. The final concert was in the nature of a testimonial to the orchestra and one of the largest crowds of the season turned out as an appreciation of the work of Hugo Bach and his company of musicians. Alexius Bass, a member of the University of Wisconsin conservatory faculty, was the assisting artist and his baritone solos made a deep impression.

M. N. S.

Graham Harris and Other Artists in Brooklyn Concert

Graham Harris, the young Brooklyn violinist, gave a recital at the Brooklyn Women's Club on March 31, which brought him added distinction as an artist. Others on the program were Phoebe Crosby, soprano of the Aborn Opera Company; Charles F. Naegle, Jr., pianist, and Harry Glover Colyer. Mr. Colyer sang a group of Emil Breitenfeld's songs to the composer's accompaniment. Sidney Dorlon Lowe and Wilhelmina Muller were additional accompanists.

G. C. T.

Werrenrath Recital Aids Music Uplift in Commerce, Tex.

Mme. Etta Booth-Mayo, of Commerce, Tex., who is developing a taste for good music in her city, is managing a concert on the evening of April 18, for which she has engaged the services of Reinald Werrenrath, to sing a recital program. Mme. Booth-Mayo will play the accompaniments.

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PRIZE MADRIGAL IS GIVEN IN CHICAGO

Louis Victor Saar's "Ye Singers All" a Feature of Clippinger Chorus Concert

CHICAGO, April 13.—Louis Victor Saar's prize madrigal, "Ye Singers All," was presented Tuesday evening by the Chicago Madrigal Club at the Fine Arts Theatre under the direction of D. A. Clippinger and deservedly found favor with the audience, for it is a well-written and interesting part-song.

It is set to a somewhat humorous text, but it has genuine musical feeling and was excellently sung by the club.

Perhaps the finest singing of this *acapella* chorus was done in the Motet, "Ecce Vidimus Eum," by Michael Haydn. The "Alleluja," by Felice Aneria; "The Three Ravens," an old English melody by Granville Bantock, and the serenade for double chorus, "Maiden Fair," by Joseph Haydn, were all cleverly done, and the last named had to be repeated.

The club is now one of the representative choral institutions of the city, and its specialty of singing madrigals and A Capella choral numbers has placed it high in our musical circles.

Mr. Clippinger has the members well in hand. Among other pieces on the program were two songs by Stanford, "The Blue Bird" and "Valentine's Day." The latter also had to be repeated.

Chicago composers were represented on the program in "Home," by William Lester, and "Would God I Were the Tender Apple Blossom," by Rossetter G. Cole.

M. R.

Strong "Messiah" by Irish Society in Chicago Under Protheroe

CHICAGO, ILL., April 4—The Irish Choral Society, under the direction of Daniel Protheroe, presented Handel's "Messiah" at Orchestra Hall last Sunday in traditional and musical manner, assisted by Lucille Stevenson, soprano; Daniel Beddoe, tenor; Mildred Potter, contralto, and Marion Green, basso, as soloists, and fifty members of the Chicago Symphony Orchestra and Allen W. Bogen, organist. Mr. Protheroe presented the work with an enthusiastic vigor, his reading of the score proving him well versed in the traditions of oratorio. Mr. Beddoe, the tenor, made much of his solos, showing his lyric voice and pleasing style. Mildred Potter emphasized the fact that she is a capable and musicianly singer, and Miss Stevenson upheld her reputation in the soprano solos. The chorus showed great progress in this performance.

M. R.

Milwaukee German Singers Aid Kelbe's Orchestra in Concert

MILWAUKEE, WIS., April 1—A number of the leading German choral societies of Milwaukee contributed to the success of the final "pop" concert of the season by the Theodore Kelbe orchestra at West Side Turn Hall by presenting a massed chorus of 150 voices selected from the Eichenkranz, Germania and Fidelia Maennerchor and the Liedersfreund Gesangverein. Charlotte Peege, contralto, sang the aria, "My Heart at thy Sweet Voice" from "Samson et Dalila."

M. N. S.

Tenor as Bass and "Vice Versa" in Concert of Oshkosh Männerchor

OSHKOSH, WIS., March 31—The Oshkosh Männerchor celebrated its twentieth anniversary by giving a concert at its hall on Bay street, Thursday evening. A feature was the singing of quartets composed of four voices from each section, showing the ability of the first tenor to sing bass and the second bass to sing first tenor.

M. N. S.

Mary Knight Wood, Composer, Weds

Mrs. Mary Knight Wood, the composer, and Alfred Bishop Mason were married in St. George's Church, New York, on April 7, by the Rev. Karl Rieland. The bride has written numerous

songs which have brought her into prominence. She is the daughter of a one-time Lieutenant Governor of Massachusetts, Horatio G. Knight, and was the widow of Charles Greenleaf Wood. Mr. Mason is a railroad builder, lawyer and expert in political economy. Mr. and Mrs. Mason will reside at No. 150 West Fifty-ninth street, New York.

PIANIST BACHAUS TO RETURN IN 1915-16

Success of Tour Just Ended Results in Re-engagement—Will Now Play in Germany

Among the artists who sailed for Europe last week after completing concert and recital tours during the season just closing was Wilhelm Bachaus, the distinguished pianist. He sailed on the



Wilhelm Bachaus, Noted Pianist, Who Will Return to America in 1915-16

Kaiser Wilhelm II and will go directly to Germany to fill engagements there. He will remain in Europe next season and will then return to America for the musical season of 1915-16, when he will make an even more extended concert and recital tour than he did this year.

The success which has attended the public appearances of this pianist has been of an uncommon character. He has played in every large city from here to the Pacific Coast and has had several engagements in Canada. In Montreal, as in some other cities, the demand for a return appearance was so insistent that arrangements were made to put in several extra dates and he played on these occasions to even larger and more enthusiastic audiences than on his first visit.

During his stay in America this season Mr. Bachaus played with all of the leading orchestras as soloist and these engagements were invariably followed by recitals in the cities where the orchestras are located.

Tiny Children as Hearers of Hopp's Concert in Montclair, N. J.

MONTCLAIR, N. J., April 4.—The second "young peoples' concert" was successfully held in Upper Montclair last Wednesday afternoon under the direction of Julius Hopp, for the benefit of the School Association. The artists who participated in this concert were Valentine Crespi, violinist; Mme. Christina Langanhan, soprano; Alfred Ilma, formerly of the Manhattan Opera Company, and William Reddick, pianist. The audience, which was composed of tiny children, was held spell-bound with interest.

W. F. U.

Organist Middelschulte to Fill Engagements Abroad.

MILWAUKEE, WIS., April 1—Wilhelm Middelschulte, head of the organ department of the Wisconsin Conservatory of Music, Milwaukee, will leave for Europe at the end of June to fill important engagements as organist in Germany and Switzerland, notably with orchestral organizations in Berlin, Dortmund, Goerlitz, Zurich and Bern. He will resume his instruction in the Milwaukee conservatory in September.

M. N. S.

MILWAUKEE PLANS TEMPLE OF MUSIC

Structure to Include Opera Auditorium and Studios—Musical Society Behind Venture

MILWAUKEE, WIS., April 11.—Milwaukee will have a large grand opera house and temple of music if the present plans of the Milwaukee Musical Society do not miscarry. The society is negotiating with Charles W. Somers, the Cleveland magnate, who is lessee of the Plankinton Hotel block, Grand avenue, from West Water to Second streets, for the erection of a temple of music at the Sycamore and West Water street corner of the block, and proposes to guarantee it to be profitable to Mr. Somers to do so.

The plan is to have Mr. Somers make the investment in the construction and equipment of a 12-story building to be leased to the Milwaukee Musical Society for a long term. The building is to contain a grand opera hall, seating from 2,500 to 3,000 persons, and the remainder is to be arranged for studios, offices and smaller halls, with the idea of concentrating Milwaukee musical activities in the structure.

Mr. Somers leased the block from the Plankinton estate two years ago and is required to expend \$5,000,000 in improving the property within six years' time. Tentative plans call for five separate buildings occupying the entire block. Two of the structures about arranged for are the Athletic Club and Temple of Music. As soon as the five structures are even temporarily arranged for, construction work will begin and cover a period of three to four years. It is almost certain that two other buildings, a hotel and a theater, will be arranged for within two months from now, insuring four of the five buildings planned. The fifth is still in doubt, but it is not expected that it will take long to make arrangements for its construction, thus giving an actual start for building operations.

M. N. S.

Tuesday Club of Detroit Closes Season with American Program

DETROIT, Mich., April 11.—The Tuesday musical of Detroit gave its closing concert of the season at the Century Building on Tuesday. The program consisted entirely of works by American composers and was received with much enthusiasm by a large audience. The club was given an opportunity of hearing Frances Hamilton, of Ann Arbor, a young pianist of brilliant attainments. Another event of unusual interest was the first appearance of the chorus under its new director, Mrs. Charles Clements. Mrs. Clements deserves much credit for all that she has accomplished. Mrs. E. Nelson Higgins and Mrs. Lillian Gore Mumford completed a thoroughly enjoyable program.

E. C. B.

Ohio Tour for David and Clara Mannes

David and Clara Mannes will give a series of sonata recitals for the violin and piano in Ohio during April. Among the cities in their itinerary are Cleveland, Mount Vernon, Fremont and Toledo. Mr. and Mrs. Mannes will also appear before the Haarlem Philharmonic Society at an early date at the Waldorf-Astoria, New York.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ON several occasions both this and last season Otto Urack, who shares the first 'cello desk with Heinrich Warnke, conducted the Boston Symphony Orchestra in place of Dr. Muck. One recent occasion was when Dr. Muck presented his symphony a month ago in Boston. Herr Urack has written considerable, it is learned, and from the press of Carl Fischer, New York, there now come two of his songs, op. 15. They are "Ein Hauch" ("A Sigh") and "Mädchenlied" ("Maiden's Song").*

In the vast output of songs by contemporary musicians one is constantly reminded of the fact that few are able to retain any of the simplicity which goes to make great music. On the contrary, complexity is hurled upon complexity, the page becomes blacker and blacker with notes and the result only too often amounts to chaos.

Mr. Urack's songs stand out as exceptions to the general run. They are natural, spontaneous and unaffected in their style. "Ein Hauch" might easily have been written by Brahms—a remark which Mr. Urack should appreciate as a very high compliment—for it breathes that folk-like atmosphere which the great German master created in his own peculiar way. Its opening theme, by the way, suggests the second subject of the first movement of Brahms's Second Symphony.

There are also admirable features in the other song, though it is not quite as fine as "Ein Hauch." English translations of the German texts are printed under the originals, that of "Ein Hauch" being the work of F. E. Burgstaller, the able manager of the Boston branch of Carl Fischer.

Both songs are to be had for high and low voice.

* * *

THE Maxwell octavo issues† contain a very interesting work for women's voices with piano accompaniment called "The Harbinger." Sidney Thomson is the composer and he has inscribed his

*"Ein Hauch (A Sigh)," "Mädchenlied (Maiden's Song)." Two Songs for a Solo Voice with Piano Accompaniment. By Otto Urack, op. 15. Published by Carl Fischer, New York. Price 50 cents each.

work to the Choral Society of Summit, N. J., and its conductor, Arthur D. Woodruff. The composition is set for four-part chorus and is engaging throughout. Harmonically there is considerable to admire. Of less interest is a setting by the same composer of the late W. S. Gilbert's "The Way of Wooing."

A very conventional male chorus is a "Negro Good-Night Song" by Alfred Wooler. This is a good example of the kind of thing which makes negro musicians say, as the leader of the Negro Symphony Orchestra, James Reese Europe, did in the *Evening Post* a few weeks ago, that a white man cannot write music that is characteristic of the black race. Mr. Wooler has, in fact, completely missed the spirit of negro music in this piece. Not even a trace of the pentatonic scale is to be found in it. The melody is "pretty," to be sure, but it fails entirely in the matter of atmosphere.

Benjamin Lambord, the young New York conductor and organist, is represented by an anthem, "Saviour, Source of Every Blessing," set for the unusual medium of two part women's voices with organ accompaniment. Very satisfying music is this indeed—music which, though it lacks originality, reflects the text and evinces excellent musicianship.

FRANCIS HENDRIKS, an American musician, leads the new song issues of the Boston Music Company with "The Night-Bird."‡ To a poem by Joseph

†"The Harbinger," "The Way of Wooing." Two Choruses for Four-Part Women's Voices with Piano Accompaniment. By Sydney Thomson. Prices 25 and 20 cents each respectively. "Negro Good-Night Song." Part-Song for Chorus (or Quartet) of Male Voices a Capella. By Alfred Wooler. Price 12 cents. "Saviour, Source of Every Blessing." Anthem for Two-Part Women's Voices with Organ (or Piano) Accompaniment. By Benjamin Lambord. Price 12 cents. Published by the William Maxwell Music Company, New York.

‡"The Night-Bird." Song by Francis Hendricks. Price 50 cents. "Japanese Rain Song." Song for High Voice. By Hugo Riesenfeld. Price 60 cents. "Madrigal." Song for Medium Voice. By Arthur Hartmann. Price 50 cents. "It Is June." Song by W. Franke Harling. Price 60 cents. Published by the Boston Music Company, Boston, Mass.

R. Hood, Mr. Hendriks has created music that stands very high in the present-day supply. It is refined and distinguished music throughout and also effective. Intelligent singers will like it. It is published for both high and low voice.

Close to this in excellence is a "Japanese Rain Song," by Hugo Riesenfeld, for high voice with piano accompaniment. Mr. Riesenfeld, who will be remembered as concertmaster at Oscar Hammerstein's Manhattan Opera House, is a musician of aesthetic taste. This lyric piece is delicate and individual and replete with harmonic tints that lift it out of the run of everyday songs. The voice part is effective and the accompaniment colorful.

A "Madrigal" for medium voice by Arthur Hartmann is a finely melodious song. It is not representative of Mr. Hartmann at his best, though it has moments which exhibit the ability of this gifted composer and brilliant violinist to write music of an individual stripe. There is also a song by W. Franke Harling, "It is June," which despite several lyric moments that are lovely is on the whole disappointing. It is published for high and medium voice.

* * *

"THE KINGDOM OF CHRIST" is the title of a new sacred cantata by Eduardo Marzo, one of the best known and most erudite of Italian musicians who have made their home in America.‡ Mr. Marzo has built this cantata on the thematic materials of an older work published some years ago, but he has also added a great deal of new material.

There are solo parts for soprano, alto, tenor and bass. The chorus writing, set for mixed voices, is well managed and in every detail the expression of a serious and able scholar. In places one notes the influence of the old Italian opera aria on this musician's treatment of the solo voice, a treatment which though now a bit antiquated is nevertheless always effective and to the liking of the singer.

Sigmund Spaeth is responsible for the selection of the text from the Scriptures. Barring the fact that he has slightly disturbed the chronology of the story in this cantata he has done his work in his usual capable manner.

* * *

CHARLES GILBERT SPROSS, the gifted American composer, best known for his admirable songs, has entered a new field in his Valse Caprice§ for two pianos, four hands. The field is little cultivated and the combination, to be sure, has no great value in anything but school work. Yet Mr. Spross's essay has been very successful. Set in D Flat Major, it is melodious from its first to its last measure. Its themes are typical Valse Caprice themes, graceful, insinuating and languorous, in order. Mr. Spross has managed to get fine effects with no especial dependence upon a highly developed technic. The parts for both pianos are, in fact, not technically taxing. In a field that is sadly wanting in good compositions this piece should be received with joy.

||"The Kingdom of Christ." Sacred Cantata for Chorus of Mixed Voices with Solo Quartet. By Eduardo Marzo, op. 30. Published by G. Schirmer, New York and London. Price 75 cents net.

§"Valse Caprice." For Two Pianos, Four Hands. By Charles Gilbert Spross. Published by the John Church Company, Cincinnati, New York and London. Price \$2.00.

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THAT it is possible to come upon masterpieces in out of the way places is again instanced in the discovery of an aria|| by the old Italian, Locatelli. The scene was an old music book shop in London and the discoverer Alberto Bachmann, the French violinist and composer. M. Bachmann stumbled one day upon the violin part and being interested in it purchased it for a penny. Taking it home he played it and, impressed with its unusual beauty, he set himself the task of providing it with a piano accompaniment. To the serious musician, and M. Bachmann is one, there is much joy in sitting down and trying one's hand at finding suitable background for the melody of another. And especially when one is engaged in working on a seventeenth century composer's music.

The result of Mr. Bachmann's labors is published to-day by Adolph Fürstner in Paris under a collection of this composer's called "Collection de Chefs—d'Oeuvre du Violon." M. Bachmann's accompaniment for the piano is masterly and is in the spirit of the music. He has shown contrapuntal ingenuity, without which it is impossible to write an accompaniment for this old Italian music, and has written the same harmonies that Padre Locatelli would have set down. Further he has revised and fingered the violin part admirably.

If violinists will give this aria a careful examination they will undoubtedly at once add it to their répertoires. It should become as useful a recital composition as the Tartini-Kreisler Variations or the Corelli "Follia."

* * *

TWO little songs by S. Reid Spencer—"I Love Thee So" and "A Happy Secret"—are published by the composer.** The first is for a voice with both high and low tones, and in its conventional way covers its ground satisfactorily enough. The second is less happy, the setting of the words making it difficult to enunciate. The accompaniments are simple and more idiomatic than the voice parts.

A. W. K.

¶ARIA. By Pietro Locatelli. (1693-1764) Revised, Fingered and Provided with Piano Accompaniment by Alberto Bachmann. Published by Adolph Fürstner, Paris. Price Fr. 1 net.

**"I Love Thee So," "A Happy Secret." Two Songs for a Solo Voice with Piano Accompaniment. By S. Reid Spencer. Published by the Composer, New York, N. Y. Prices, 50 and 60 cents each respectively.

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Press Comments

William B. Chase in the New York Evening Sun.

"The giant shepherd 'Pedro' was a part for which the Aborn's big Swedish tenor, GUSTAF BERGMAN, had waited ever since his successes in 'The Jewels' and 'Louise.' In the phrase of the street, he 'ate it up.' Clad in his rude sheep-skins, he threw chorus men and women about like toys in his rage after the mock bridal. His eleventh hour 'killing' of Kreidler, as the brutal 'Sebastiano,' easily matched in horror this same scene by Schmedes and Feinhals at the Metropolitan five years ago. The enthusiasm did not spend itself until all hands had taken a dozen curtain calls. But the triumph of the opening cast was Bergman's alone, and two more highly paid tenors, Kingston and Harold, will hardly put a finer performance to their credit in any later opera than Bergman did in 'Tiefand' last night."

Sylvester Rawling in the Evening World.

"The 'Pedro' of Gustaf Bergman was an effective characterization. His loyalty to the master who forced upon him a wife, his simple devotion to the woman who scorned him, the intensity of his passion when he learned the truth, and the brutal strength with which he killed the violator of his honor, were admirably portrayed."

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DR. ERNST KUNWALD, Conductor

Significant Comments:

"The Cincinnati Symphony Orchestra is without question one of the country's best."—*Pittsburgh Gazette-Times*, March 18, 1914.

"Dr. Kunwald may not be unmatched among the conductors of the first rank in our immediate time. It is perilous to bear a measuring rule into the orchestral Olympus. But none of them seem to assemble more of the attributes of a great conductor or to hold them in juster balance. Dr. Kunwald's is that faculty of divination and that quality of impartment which differentiates the great conductor from the merely able practitioner of his art."—*C. J. E.* in *Pittsburgh Dispatch*, March 18, 1914.

"The Cincinnati Symphony Orchestra, under the eminent direction of Dr. Ernst Kunwald, gave a superb concert at Elmwood Music Hall last evening renewing the splendid impression this orchestral body has made upon local music lovers during each of its two previous visits."—*Buffalo Courier*, March 19, 1914.

"The Concert given last night at Elmwood Music Hall by the Cincinnati Symphony Orchestra, and which ended the series under the management of Mrs. Mai Davis Smith, was a delightful one from beginning to end, resulting in a triumph for the orchestra and its able conductor, Dr. Ernst Kunwald."—*Buffalo Evening News*, March 19, 1914.

"The Cincinnati Symphony Orchestra, which was heard under its present conductor about a year ago in this city, was received with warmth, and its achievements were rewarded with a large meed of enthusiastic approval. The program was interesting in its character and variety, and it was played so admirably that at the end of every number Dr. Kunwald was repeatedly recalled, and there was heaped upon him applause in which he justly made his players share."—*M. M. H.* in *Buffalo Express*, March 19, 1914.

"One of the finest orchestral concerts heard in Buffalo in many seasons was the one given by the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, at Elmwood Music Hall last night."—*Buffalo Commercial*, March 19, 1914.

"In less than two years Dr. Kunwald has transformed a capable, but by no means brilliant, orchestra into a company of artists, inspired, rather than led, by their gifted conductor."—*James H. Rogers* in *Cleveland News*, March 20, 1914.

"On each succeeding appearance of the Cincinnati Orchestra in Cleveland it gives undeniable evidences of improvement. The ability of Dr. Kunwald as a drillmaster is to be seen in the increasing precision with which the orchestra is playing, and his higher directorial abilities are demonstrated in the ease and fluency with which he impresses his men with his desires."—*Cleveland Leader*, March 20, 1914.

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SYMPHONY SEASON IN DENVER CLOSED

Rival Orchestras Both Have Deficit to Meet — Denver Composer's Work Heard

DENVER, April 14.—During the last few days we have had the closing concert in the subscription series of each of our local symphony orchestras. As was inevitable with two orchestras dividing the field in a city hardly able to support one, both organizations have a deficit to meet. The Philharmonic Society has a small endowment fund provided for such an emergency. Mr. Cavallo states that he has no backers and so will meet his deficit from personal funds. Apparently undaunted by his loss, he announces another series of concerts for next season, with Mme. Galski, Maud Powell and Mabel Riegelman already engaged as soloists.

The Philharmonic Society will also give its subscription concerts next season, and presumably for at least two years beyond that period, since its endowment fund covers a period of five years, only two of which have passed. Mr. Tureman's contract as conductor of the Philharmonic also has three years to run.

Both orchestras drew largely upon the works of Wagner for the programs of their final concerts. Mr. Cavallo's program included, besides the Beethoven "Egmont" Overture and Second Symphony, four Wagner numbers—"Eine Faust" Overture, Prelude to "Lohengrin," Good Friday Spell from "Parsifal," and Overture to "Rienzi." Mrs. McDonald, a local soprano, sang Lehman's "Endymion" aria, and was cordially received.



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Mr. Cavallo, with only about fifty musicians in his orchestra, is handicapped by meagerness of tonal weight in his efforts to perform the heavily scored works of Wagner. His readings, in this concert, as nearly always, were conventional. He is an experienced orchestral drill-master.

Mr. Tureman's program began with Humperdinck's exquisite Dream Pantomime from "Hänsel und Gretel," followed by two movements, Romance and American Humoresque, from a manuscript symphony by Henry Houseley, of this city. The rest of the program was all Wagnerian—excerpts from "Die Meistersinger," "Dich theure Halle," from "Tannhäuser," sung by Mme. Rose McGrew Schönberg, and, finally, Wotan's Farewell and the Magic Fire Scene from "Die Walküre."

For several reasons this concert held unusual interest for all disinterested music-lovers of this community. First of all, it was the most ambitious performance yet attempted by the Philharmonic Orchestra, and from this severe test Mr. Tureman and his sixty-five musicians emerged triumphantly. Mr. Tureman must have surprised even his ardent admirers by the clarity and forcefulness of his readings as well as by the admirable tonal effects that he secured from his players.

Another point of strong local interest was the first performance of the music by Mr. Houseley, who had long since demonstrated his inventive gift and his technical facility. Consequently, there was no surprise over the general excellence of these orchestral pieces, which are intended, ultimately, as movements in a complete symphony. The Romance, in rather slow tempo and four-four pulse, and the Humoresque, in lively two-four tempo, are both scored for full orchestra. The latter seemed, at first hearing, the more spontaneous of the two. Its melodies suggest negro songs, and while no program was given, it seems probable that Mr. Houseley has turned to the dark-skinned singers of the Southland for his "American" themes. The instruments indulge in the sprightliest sort of melodic repartee in this Humoresque. At its close Mr. Tureman was forced to bow his acknowledgments to the rousing applause.

Still another feature of this concert that appealed strongly to the audience was the appearance of Mme. Rose McGrew Schönberg, a former Denver resident, who has gained considerable fame in the opera houses of Germany. The zeal of one's friends often oversteps good judgment, and the press agent of the Philharmonic, anxious to do Mme. Schönberg honor, made the mistake of advertising her as the greatest *Elizabets* in the wide world. This ridiculous claim probably led many to expect more than was realized from her singing of "Dich theure Halle. She has an excellent, though not a great, voice, and she sang the aria with much emotional fervor; but her vocalism was marred by continual "scooping" in attack, lack of

consistency in tone coloring and by incorrect breathing. She was enthusiastically recalled, and sang, very sentimentally, Wolf's beautiful "Verborgeneheit."

The Summer orchestral situation will be pretty much the same as last year. Mr. Tureman will again conduct the concerts at Elitch Gardens, and Mr. Cavallo will preside at Lakeside. It is hoped that the rivalry will not again result in the absurd plan of giving both concerts on the same afternoon, which last Summer cost each orchestra considerable patronage and made it impossible for non-competent concertgoers to hear both series.

Frederick Schweikher, director of the German Arion male chorus, presented that organization recently in concert and achieved notable artistic results. Although most of the voices are untrained, Mr. Schweikher has, by patient and prolonged effort, massed them into a mellow and well-fused body of tone, and they sing with sensitive response to his beat. Now that the Apollo Club is defunct, Mr. Schweikher's organization is the only male choir in the city. J. C. W.

MUSIC MAKERS VISIT BOWERY

E. Eleanor Patterson and Other Artists
Charm Men at Mission



E. Eleanor Patterson, American Contralto

An attractive recital was that given on April 7 by E. Eleanor Patterson, the charming American contralto, ably assisted by Roland Meyer, violinist, and William Parson, pianist. The concert was given to the men of the Bowery

Mission, New York, and a more enthusiastic audience has seldom been heard in New York. Miss Patterson's program was interestingly diversified and enabled her to display her versatility and the wide range of her beautiful control. With the exception of "Se Saran Rose" of Arditi, all her numbers were in English, principally works of American composers. Miss Patterson's performance was well received.

Mr. Meyer played artistically a Beethoven Minuet, De Beriot's "Appassionata," Ole Bull's D Major Nocturne, and his own arrangement of Becker's "Caprice Romantique" for violin alone. Mr. Parson opened the program with MacDowell's "Polonaise," and accompanied both Miss Patterson and Mr. Meyer with discretion.

Miss Patterson is an excellent example of the American artist trained wholly in America. The contralto is at present soloist at the Madison Avenue Presbyterian Church of New York.

MUSIC BY BOSTON COMPOSERS

Four Creative Artists Play Their Own Works at Radcliffe

BOSTON, March 30.—An interesting concert was that given under the direction of Miss Mabel W. Daniels, at Agassiz House, Radcliffe College, on March 24. The concert was given in aid of the "47 Workshop," a club connected with Professor Baker's course in playwriting at Harvard and Radcliffe. The program was unique and timely in that it was confined to the compositions of four resident composers: Arthur Foote, Mabel W. Daniels, Henry F. Gilbert and Percy Lee Atherton, all of whom were present and performed the piano accompaniments to their works.

From Mr. Foote's album were taken the following songs, which were effectively sung by Edith Alida Bullard, soprano; "Swallow Flying Southward," "I'm Wearin' Awa," "I Know a Little Garden Path," and "Love Me If I Live." A chorus of ladies also gave his "Sigh No More, Ladies." Mr. Gilbert gave a spirited performance at the piano of his "Negro Episode," and Bernard Ferguson, Boston baritone, was heard pleasingly in the following Gilbert songs: "First Celtic Study," "The Owl," "The Pirate Song."

Mr. Atherton presented Charles Peabody in his suite for flute and piano, the composer playing the piano part. Of Mr. Atherton's songs, the following were sung by Miss Bullard: "Soft from the Silvern Dusk-Full Dome," "Sunday 'twas My Love," recitative and song from "The Maharaja," "Beloved, It Was April Weather." A large chorus of women's voices, under Miss Daniels, sang her part-songs. W. H. L.

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SETTING HIGH MUSICAL STANDARD IN CHARLOTTE

Richard Ninniss's Work at Queen's College Doing Much for the North Carolina City

There is always cause for rejoicing when one finds serious musical activity in the smaller cities of the country. In the South there is perhaps as keen an interest in matters musical as anywhere.

Charlotte, N. C., is conspicuous among the Southern cities in this respect, for

at Queen's College (formerly the Presbyterian College) there is a well organized music department which has been doing work of a praiseworthy nature under the guidance of Richard Ninniss.

Mr. Ninniss, an Englishman, made his studies in pianoforte under Louis Diehl, at the conservatory in Vienna, his master being a Leschetizky pupil. Before coming to America he toured his native land with Mme. Antoinette Sterling.

At Charlotte Mr. Ninniss has been accomplishing thorough and efficient work. During the last year three pupils of his have given recitals playing such works as the *études* of Chopin, Mendelssohn's Rondo Capriccioso, his Prelude and Fugue in E Minor, Liszt rhapsodies, Beethoven sonatas and the Verdi-Liszt "Rigoletto" Paraphrase. The piano students are also trained carefully along theoretical lines.

Mr. Ninniss appeared in New York at Aeolian Hall this Winter as accompanist at the recital of Mme. Carolyn Ortmann, soprano, who has taken charge of the voice department at Queen's College this year. At this recital Mr. Ninniss was to have played several groups of solos, but indisposition prevented him from doing more than providing the accompaniments. He will conduct an eight-weeks' Summer session at the college, beginning on June 1, for persons wishing to study the Leschetizky method.



Richard Ninniss

Flora Hardie Returns from Concert Tour Through the South

Flora Hardie, the New York contralto, recently returned from a three weeks' tour through the South, where she was heard with the New York Artist's Quartet, composed of Laura Combs, soprano; Flora Hardie, contralto; Frank Ormsby, tenor, and Frederic Martin, basso, singing mostly for colleges. Since her return Miss Hardie has appeared with much success at concerts in Bridgeport, Conn., Newark, N. J., and New York City.

Miss Hardie has an extensive knowledge of German, French, Italian and English songs, and the principal oratorios are also in her repertoire. She makes a specialty of Scottish programs, having appeared with many of the leading Scottish organizations in the country.

Nineteen-Year-Old Pianist in a Chopin Program at Carlisle, Pa.

CARLISLE, PA., March 29.—Lee Cronican, pianist, gave a recital at Mentzer Hall on Thursday evening, March 26. The young man, who is but nineteen years of age, is a pupil of Frederic C. Martin, conductor of Carlisle Oratorio Society and Harrisburg Orpheus Club and choirmaster of the Cathedral. He displayed powers far beyond his years and a fine technic coupled with remarkable beauty of tone. The program was made up wholly of Chopin's works and included the B-Flat Minor Sonata, the Fourth Scherzo and the E Minor Concerto. In the last named work Mr. Martin played the orchestral part at a second piano.

George Dostal Stirs Club Hearers with Arias and Modern Songs

George Dostal, the Bohemian-American tenor, was heard at the Plaza, New York City, on Friday afternoon, April 10, at a concert given by the American Criterion Society. His offerings included the "Sicilienne" from "Cavalleria Rusticana," the "Pagliacci" aria, "Vesti la giubba" and three modern English ballads. His work was most satisfying and he was received with much enthusiasm. Mr. Dostal was heard in Troy, N. Y., on Thursday evening of this week, and he left immediately for the West to fill several engagements in Iowa. He has also been booked for five engagements in the vicinity of New York City during the early part of May.

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PRAISE FROM STOKOWSKI FOR BALTIMORE PIANIST

Philadelphia Conductor Points to Edward Morris as Shining Example of What American Teaching Can Do

BALTIMORE, April 11.—The recent performance of Edward Mumma Morris, the youth of seventeen, as soloist with the Philadelphia Orchestra, has drawn a letter of appreciation from Leopold Stokowski, the conductor, to Harold Randolph, the director of the Peabody Conservatory of Music. "You certainly are to be congratulated," Mr. Stokowski writes, "on having turned out such a pupil. His worked showed everywhere solid and complete technical training and the influence of true musicianship. Please accept my warmest congratulations on a very fine achievement on your part. You have completely displayed the truth of your belief that a pianist need not go to Europe to study, but can be completely trained in this country. No more decisive proof of this could be desired than your pupil, Edward Morris."

From present indications young Mor-

ris stands upon the threshold of a brilliant career. He has been engaged to appear as soloist with the Boston Symphony Orchestra next season, and has also been slated as soloist for the coming season with the St. Paul Symphony Orchestra, Walther Rothwell, conductor. The young musician has received his entire musical education at the Peabody Conservatory, his pianistic training having been conducted personally by Harold Randolph. He has appeared successfully for a number of years on the public concert stage and as a member of the Peabody Concert Company. His repertoire is extensive and his memory prodigious. He is credited with having memorized the massive Brahms-Busoni Prelude and Fugue in D Minor in less than a fortnight. This feat was the outcome of a wager with his instructor, Harold Randolph, while on a visit to the former director of the Boston Symphony Orchestra, William Gericke, at his villa at Garmisch last Summer, before whom the young pianist played this taxing composition in a most brilliant manner. A jaunty, green velour hat was given him in payment of the wager and this composition is now jestingly referred to as "the green hat fugue."

F. C. B.

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POWER AND VELOCITY AT THE PIANO

No Fixed and Infallible Rules Apply to Them, Says Harold Bauer—The Fallacy of the Even Scale—Studying a New Composition from the Musical Side First Rather than the Technical — How Socrates Answered an Eternal Question

By HARRIETTE BROWER.

AT the close of what must be considered the most arduous and successful American season Harold Bauer has ever known, the pianist seized a small bit of leisure in which to talk over with the writer some phases of his art. All his remarks reveal Mr. Bauer as a deep and original thinker who has worked everything out for himself; who has never trodden beaten paths, but has forged ahead to break new ways, which he feels lead more quickly to the goal of absolute mastery.

"Perhaps you know already I do not believe in what is called 'piano technic,' which has to be practiced outside of pieces. I do not believe in spending a lot of time in such practice, for I feel it is time wasted and leads nowhere. I do not believe, for instance, in the struggle to play a perfectly even scale. A scale should never be 'even,' for it must be full of variety and life. A perfectly even scale is on a dead level; it has no life; it is machine-made. The only sense in which the word 'even' may be applied to a scale is for its rhythmic quality, but even in this sense a beautiful scale has slight variations, so that it is never absolutely regular, either in tone or rhythm.

"Thus I do not believe in taking up a new composition and working at the technical side of it first. I study it in the first place from the musical side. I see what may be the meaning of the music, what ideas it seeks to convey, what was in the composer's mind in writing it. In other words, I get a good general idea of the composition as a whole. When I have this I can begin to work out the details.

"In this connection I was interested in reading a statement made by Ruskin in his 'Modern Painters.' The statement, which, I think, has never been refuted, is that, though the great Italian painters Raphael, Coreggio and the rest have left many immature and imperfect pictures and studies in color, their drawings, on the contrary, are mature and finished, showing that they made experiments and studies in color before they thought of making the finished black and white drawing. It seems they put the art thought first before the technical detail. And this is the way I feel and the way I work.

Avoiding Restricting Rules

"Because our ancestors were brought up to study the piano a certain way, and

we—some of us—have been trained along the same rigid lines does not mean there are no better, broader, less limited ways of reaching the goal we seek. We do not want to limit ourselves or our powers. We do not need to say: 'Now I have thought out the conception of this composition to my present satisfaction; I shall always play it the same way.' How can we feel thus? It binds us at once with iron shackles. How can I play the same piece twice exactly alike? I am a different man to-day from what I was yesterday, and shall be different tomorrow from what I am to-day. Each day is a new world, a new life. Don't you see how impossible it is to give two performances of the same piece which shall be just alike in every particular? It is possible for a machine to make any number of repetitions which are alike, but a human, with active thought and emotion, has a broader outlook.

"The question as to whether the performer must have felt and experienced every emotion he interprets is as old as antiquity. You remember in the Dialogues of Plato, Socrates was discussing with another sage the point as to whether an actor must have experienced and felt every emotion he portrayed in order to be an artist. The discussion waxed warm on both sides. Socrates's final argument was: If the true artist must have lived through every experience in order to portray it faithfully, then if he has to act a death scene he would have to die first in order to picture it with adequate fidelity!"

The Question of Velocity

In speaking of velocity in piano playing and how it is to be acquired, Mr. Bauer continued:

"I believe the quality of velocity is inherent—an integral part of one's thought. Even a child, if he has this inherent quality, can play a simple figure of five notes as fast as they need to be played. People of the South (not on this side of the water)," he interpolated, with a smile, "but those of Spain and Italy are accustomed to moving quickly; they gesticulate with their hands and are full of life and energy. It is no trouble for them to think velocity. Two people will set out to walk to a given point; they may both walk fast, according to their idea of that word, but one will cover the ground much more quickly than the other. I think this idea of a time unit is again a limiting idea. There can be no fixed and fast rule as to the tempo of a composition; we cannot be bound by such rules. The main thing is: Do I under-

stand the meaning and spirit of the composition, and can I make these clear to others? Can I so project this piece that the picture is alive? If so, then the fact as to whether it is a few shades slower or faster does not enter into the thing at all.

Obtaining Power

"So it is with the subject of power. Many players have a totally mistaken idea of what power consists. They think they must exert great strength in order to acquire sufficient power. Many women students have this idea; they do not realize that power comes from contrast. That is the secret of the effect of power. I do not mean to say that we must not play with all the force we have, at times; we even have to pound and bang occasionally to produce the needed effects. But that is another point, and

only proves again that a tone may be beautiful, though in itself harsh, if this harshness comes at the right place and moment.

"As with velocity, so with power; there is no fixed and infallible rule in regard to it, for that would only be another limitation to the feeling, the poetry, the emotion in the executant's thought. The quality and degree of power are due to contrast, and the choice of the degree to be used lies with the player's understanding of the content of the piece and his ability to bring out this content and place it in all its perfection and beauty before the listener. This is his opportunity to bring out the higher, more spiritual meaning."

Mr. Bauer will soon be on his way to Australia, where he is to appear in concerts for the first time. He returns to us next Autumn for another tour.

MME. VICARINO MAKING TOUR OF ITALIAN CITIES



Regina Vicarino, the American Singer at Villa Torlonia, Frascati

REGINA VICARINO, the American prima donna, is now making a tour of the cities of northern Italy, with a company giving a repertoire of the old operas, such as "Lucia," "La Traviata," "Barber of Seville" and "Don Pasquale." So far the company has played Casale, Monferrato and Nori, as a preparation to the larger cities of Turin and Genoa. Mme. Vicarino has been greatly applauded and feted, as is the custom in Italy, especially in the smaller cities, when an artist pleases the impulsive and enthusiastic Italians. Mme. Vicarino writes that she and her husband, George V. Guyer, spent two delightful weeks in Rome, between engagements, as "plain tourists." The accompanying photo was taken by Mr. Guyer at Frascati, one of the most beautiful Summer resorts of the Roman aristocracy.

Engagements of Reed Miller and Nevada Van der Veer

In MUSICAL AMERICA last week it was stated that Reed Miller, tenor, and Nevada Van der Veer, contralto, had during the present year made their eighth consecutive appearance with the

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New York Oratorio Society and the Chicago Apollo Club. In the case of Nevada Van der Veer this statement was erroneous since this is only her sixth season in the concert field in America, during which time she has sung with many of the most important clubs and has been soloist on orchestral tours with such organizations as the Thomas Orchestra and the New York Symphony Orchestra.

Mr. Miller has appeared with both of the above organizations during eight consecutive years, but has sung many more than eight performances with them since he has appeared several times in one year, especially with the New York Oratorio Society. Mr. Miller will sing with the Mendelssohn Club, of Chicago, on April 30, and in Jersey City on May 26. Both Mr. Miller and Nevada Van der Veer will appear in New York April 27, and Canandaigua, N. Y., on May 19, in addition to the engagements announced last week.

Ysaye Delights Richmond Audience

RICHMOND, VA., April 3.—Eugen Ysaye, the great Belgian violinist, captured an audience of several thousand at the City Auditorium last night, when he appeared in this city for the first time at the last concert of the Radcliffe series. The program included Grieg's Sonata No. 2 in G Minor, Bruch's Concerto in G Minor, an aria by Handel, a short piece by Ysaye himself, and a Scherzo Valse of Chabrier-Loeffler. The pianist, Camille Decreus, assisted and the whole program proved a delight that will long live in the memories of those present. G. W. J.



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CAHIER COSTUMES STARTLE GERMANS

American Contralto Challenges Attention by Introducing Theatrical Effects in Recitals—Enthusiasm over Her Munich Appearance —Busoni's "Indian Phantasy" Found Uninteresting

Bureau of Musical America,
 Munich, Tengstrasse 33/IV,
 April 1, 1914.

MME. CHARLES CAHIER has been attracting much attention recently by appearing on the concert platform in costume. On her recent tour in the north of Germany and at her concert here last Monday night, the American contralto wore a rococo costume and a white wig. More than that, the hall was darkened, and pale green spot-lights were focussed on the podium. Against the background of dark plants the singer made a lovely picture.

In defence of what she is doing, Mme. Cahier has been granting many interviews to the German papers, both against the stupidity of modern fashions, and in favor of the older form of dress, which she finds more suitable to the theater, the concert-stage, and the ball-room. Public opinion agrees that so distinguished an artist as Mme. Cahier does not need to use these methods of attraction, and Germany is too conservative to adopt so novel though charming an innovation.

Mme. Cahier had a large and enthusiastic audience, and sang songs by old Italian composers, by Handel, Beethoven, and Schubert, and by Debussy and Tchaikowsky.

The times are moving so rapidly in things artistic, in music as in art, that nowadays it is difficult to say definitely whether a thing is good or bad. What was ugly yesterday, we may grow to find very beautiful tomorrow. The "Indian Phantasy" of Busoni, which was played the other night for the first time in Munich, with the composer himself at the piano, may be beautiful, but to most of the audience it seemed utterly lacking in artistic form or meaning. It is a big composition for piano and orchestra, and according to the program is based on motives taken from the "Redskins." As would be expected from Busoni, the piano part demands high technical skill, but even this does not save it from being very boring. It is to be hoped that some worthy compositions can someday be written on Indian themes, but Busoni's "Indian Phantasy" is not among them. The orchestration is dull and uninteresting, and the composition lacks beginning, middle or end.

Busoni Plays Brilliantly

Busoni played brilliantly, and besides his own composition gave three Paganini-Liszt Etudes. As encore he played Chopin's A Flat Major Polonaise. Oscar Fried conducted the orchestra, winning abun-

dant applause for "Till Eulenspiegel" and the "Symphonie Fantastique."

Seldom does one attend so thoroughly enjoyable a concert as that given on the 27th in the Tonhalle. Adolf Busch, the young Viennese violinist, who has suddenly won the hearts of Munich concert-goers, gave his second and last concert of the season, with orchestra, and played before a completely filled auditorium. Concertos by Bach and Mendelssohn were his choice, and he played them with that excellence of technic and interpretation which makes him the artist he is.

Not less beautiful was the Haydn cantata in the same concert, "Ariadne auf Naxos," sung by Adrienne von Kraus-Osborne with consummate art and a richness of tone which stirred the highest enthusiasm of her audience. This seldom-heard work of Haydn is generally a thankless undertaking, but with her beautiful voice and perfect training, Frau Kraus-Osborne showed again how well-deserved is the popularity she holds in the hearts of the Münchener.

The orchestral concert given last night in the Tonhalle by the German Conductor, Ernst Knoch, began with the Symphony in E Major of the Munich composer, Hermann Bischoff. The work is very interesting in its orchestral effects, but suffers in part from exaggeration. The composer himself was present and was given an ovation.

"Suzanne's Secret" Revived

After more than a year, the Court Theater has again put on Wolf-Ferrari's "Suzanne's Secret," and the Munich public has once more had opportunity to admire the *Suzanne* of Marcella Craft.

Roger Thynne, the English pianist, who lives in Munich, is just back from a successful concert which he gave in Rome. Mr. Thynne was sorry to hear of the death recently of his old master, Buonamici, in Florence. Buonamici was one of Liszt's pupils.

Clemens Freiherr von und zu Franckenstein, the Intendant of the Royal Court Theaters in Munich takes today the title of "Generalintendant." This is a signal honor for Baron Franckenstein, as he is a comparatively young man and has directed the Court Theaters less than two years. Munich is considering erecting a new Royal Theater, which would bring the total number up to four, including the big Festival Theater.

I understand that an edition of piano-scores for Wagner's operas as transcribed by the late Felix Mottl will make its appearance soon. These will prove of inestimable value, as Mottl was for many years the personal friend of Wagner, and had from him many original interpretations. MURRAY SHEEHAN.

STRANSKY'S TORONTO RETURN

Mme. Metzger Triumphs with Orchestra —Butt-Rumford Throng

TORONTO, CAN., April 8—An event of quite unusual significance on Saturday evening at Massey Hall was one of the infrequent appearances of the New York Philharmonic Orchestra, with the first Toronto hearing of Mme. Ottilie Metzger, contralto of the Hamburg Opera. The triumph for both was pronounced. What particularly delighted music critics here was the orchestra's magnificent virility and faultless taste, the apparently limitless resources of conductor and men in defining tense and dramatic moods or falling easily into the tender or capricious. These and other virtues were exemplified in the Tchaikowsky Fourth Symphony, Bizet's Suite "L'Arlésienne," Strauss's "Death and Transfiguration," and Dukas's "Sorcerer's Apprentice." Mr. Stransky shared heavily in the general praises of his orchestra. Mme. Metzger scored from the first moment of her appearance. She was recalled four times after her aria from "Rienzi" and seven times following her aria from "Samson and Delilah."

The interest of Toronto music lovers in the Clara Butt-Kennerley Rumford concert in Massey Hall last week was

attested by one of the greatest audiences assembled there this season. Mme. Butt was in excellent voice. Her Verdi "O Don Fatale" was remarkable for vocal charm and dramatic power. Peculiarly qualified to express the majesty of voice of Mme. Butt was the Beethoven "Creation Hymn" with organ and piano accompaniment. As an encore she gave "Abide with Me." Stanford's "Johnnie" was sung with wonderful tenderness, the Belfast street song, "B for Barney," and Loughborough's "Women of Iver." A patriotic song composed by Harold Craxton, her accompanist, entitled "March on, Canada," made a good impression. Mr. Rumford contributed an attractive group of songs, which he sang with much distinction of style. William Murdoch played several piano solos interestingly, and Mr. Craxton proved admirable as accompanist. In two or three of the numbers Richard Tattersall presided at the organ. R. B.

Gatti-Casazza to Sail April 29

Giulio Gatti-Casazza announced last week that he would sail for Europe on April 29 in advance of the Metropolitan Opera Company, which will be singing at that time in Atlanta. He will follow his usual plan of spending a month in France, Italy and Germany, hearing new singers and operas.

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Interpretation as Vital a Factor in Operatic Success as Voice

By LOUIS KREIDLER, Baritone, Century Opera Co.

THE ability to present a convincing picture of a character is quite as potent a factor in the success of the singer seeking laurels on the operatic stage as is good vocal equipment, and the fact is demonstrated every day that audiences of the present have not only ears but eyes, and who would win their applause must please both. In fact numerous instances could be cited where, in the last few years, public approval has been rendered with lavish hand to singers not vocally of the first order, but who can and have made their rôles live in the memory of their observers; and how often we find a singer literally taking possession of a certain rôle by right of his or her ability to portray the emotions that the score but half discloses. As a matter of fact the same conditions hold good on the concert stage, and the songs of all the modern schools make quite as great a demand upon the interpretative ability of the artist as do the operatic rôles.



Photo by Matzene
Louis Kreidler

When an artist takes up the study of a new rôle he is apt to be influenced by the traditions which cling to it, but he must draw the picture from his own imagination in the main or he will become, like many a clever sculptor or painter, merely a copyist and his work will miss that which distinguishes art from mediocrity.

Our American audiences see and hear many singers in the same rôles during the passing of a season or two, and such is the growing fondness for opera that some of the more fortunate operagoers even make pilgrimages to hear their fa-

vorites in other cities, and while personality counts in some degree in the matter of popularity, the final decree is ever in favor of the greatest artist. We have come to the point where our audiences are growing in discrimination every day, and realize, for instance, the fact that *Faust*, in the first act of the opera, is an old man, and stooping shoulders are not sufficient evidence of the fact. He must be sung as an old man in order that the rejuvenation to follow may be more convincing. Everyone who has heard "Madama Butterfly," and who has not, refuses to accept a delineation of the character as really great that does not give a reproduction of minor details in the matter of voice, manner and dress. One must become a student of racial traits as well as costumes in order to give vitality to an impersonation, and, most important of all, the other details must be supplemented by good diction.

There are many people who do not believe in "opera in English," and they tell us that audiences do not expect to understand what is being sung on the stage. But who are the people that really enjoy opera the most? Who are the people that will go without the necessities of life to hear a great singer do a great rôle and laugh and weep over it? The foreigners. They understand what is being sung. German opera brings out an audience of which a large percentage is German speaking people, and when Ruffo sings *Figaro* it is his Italian listeners who scream over his jokes—jokes that are sung. So we must learn our lesson and help people to understand what we are singing about before we can really expect to win their interest or arouse their emotions.

These few small items, to say nothing of many others, blend themselves into the intangible word "interpretation," and when a singer finally gives his work to the public it represents much more of study, love of his art, patience in preparation and devotion to his public than the average auditor can realize.

If I have been able in the space of thirty-odd weeks of constantly changing operas at the Century Opera House to give my friends across the footlights any memories that shall endear me to them I shall feel well repaid for the immense amount of work it has demanded.

Brooklyn Violinist Scores Success in Berlin

BERLIN, March 28.—Marie Deutscher, of Brooklyn, played the Tartini Violin Sonata and a movement from the Lalo Concerto last week at a musicale given by Professor and Frau Schmalfeldt and was warmly praised for her finished performance. Miss Deutscher has been studying here for three years under the direction of Theodore Spiering, the eminent American conductor-violinist, who

recently pronounced her musical education complete. She recently played with orchestra in Waldenburg with success. She will return to her native country in a few weeks and probably appear in concert before the end of the season.

FINE MASSACHUSETTS CHORUS

Milton Singers in "Swan and Skylark" with Popular Artists

MILTON, Mass., March 28.—Under the direction of Charles B. Stevens, the third choral concert of the Milton Educational Society was given on March 26, to a capacity house. The chorus was assisted by Mrs. Marie Sundelius, soprano; Harriet Whittier, contralto; Arthur Hackett, tenor, and Herbert W. Smith, baritone, with Mary W. Capewell as the accompanist. "The Swan and the Skylark" was the principal choral work.

Mme. Sundelius's beautiful soprano, handled with the artistic skill, her perfect intonation, a discerning interpretative ability and a captivating stage presence were all highly appreciated. Mr. Hackett was in good voice and was received with enthusiasm, as was Mr. Smith, who sang the part most creditably at short notice. Miss Whittier, a resident singer and a prime mover in musical matters of the society, was most pleasing in her solo. The chorus work under the controlling baton of Mr. Stevens was in good balance and was characterized by many appealing effects.

W. H. L.

"DYLAN" SURE TO FAIL

So Says Holbrooke of His Own Opera which Beecham Is to Produce

LONDON, April 4.—In his opera season at Drury Lane next Summer, Thomas Beecham is to produce "Dylan, Son of the Wave," libretto by Lord Howard de Walden and music by Josef Holbrooke, authors of "The Children of Don," which Oscar Hammerstein produced in his memorable London season. Both Mr. Beecham and Mr. Holbrooke predict that "Dylan" will be a colossal failure financially, but they intend nevertheless to go ahead with preparations which will involve immense expenses. "It is a modern opera and an English opera, so it must fail," says Mr. Holbrooke. "It is a work that cannot properly be judged by one or two hearings, and that is all most people will give it."

Mr. Holbrooke has spent three years in writing the music of "Dylan." The libretto requires intricate scenic devices. There are six scenes in the three acts and all of them have to do with the sea. The climax comes in the last act when the *Sea King* invokes the fury of the waves to batter down the castle of the man who has killed his son Dylan.

GNECCHI ANGERED BY PHILADELPHIA CRITICS

"Cassandra's" Composer Resents the Charges of Plagiarism from Strauss and Hints that Shoe is on Other Foot

MILAN, April 6.—Because Philadelphia critics accused Vittorio Gneecchi of having plagiarized from the "Elektra" of Richard Strauss in the opera, "Cassandra," which was given its first American performance in that city by the Chicago-Philadelphia Opera Company on February 26 last, the Italian composer is, metaphorically speaking, "after their blood."

"That is the most unkindest cut of all," says Gneecchi, and points to the fact that "Cassandra" was produced in Bologna on December 5, 1905, while "Elektra" did not see the light until January 25, 1909, when it had its première in Dresden.

Gneecchi admits that the resemblances between the two works are many and striking, but adds, that inasmuch as his opera preceded Strauss' by four years, he can afford to laugh at those who accuse him of appropriating the German composer's ideas. He refers to a pamphlet on the subject written by G. Tebaldini, in which deadly parallels are drawn with the intimation that the resemblances are more than coincidences and the comment that it certainly is no affair of Mr. Gneecchi's to explain them.

Mr. Gneecchi has demanded that the Philadelphia critics retract their accusations.

REHEARSING STRAUSS BALET

Pagan Orgies to Be a Feature of "The Legend of Joseph"

BERLIN, April 4.—The Imperial Russian Ballet began rehearsals this week of the first ballet composed by Richard Strauss, "The Legend of Joseph," which will have its initial production in Paris next month. As Nijinski is no longer a member of the Imperial Russian Ballet, the part of *Joseph*, which was written for him, will be taken by Leonide Miasme. Strauss himself is directing the rehearsals.

Pagan orgies and profound religious sentiment are both reflected vividly in the music, voluptuous paganism in conflict with Christian asceticism being the theme of the ballet. It is said that Strauss has written no more sensuous music than that accompanying the scenes in *Potiphar's* palace, wherein there is an orgy of lascivious dances. On the other hand the music that depicts the purity of *Joseph* is described as sublimely religious.

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Feature of Final Concert
in New York

Beethoven seldom attained a sublimer plane than in the Cavatina of the B Flat Quartet, op. 130. Much twaddle has been written about the immeasurable superiority of this master's later quartets over the earlier ones, but the stubborn fact remains that, however exalted the spiritual impulse underlying them, they are in great measure inferior in pure musical inspiration to the others. But in this movement Beethoven reached an altitude comparable only to those summits he attained in the Ninth Symphony. Its grandeur impressed itself with unsurpassable potency on the audience at the season's final Kneisel concert in Aeolian Hall, New York, on Tuesday evening of last week, for the four players delivered it thrillingly. It may well be said to have proved the climax of their year's work and certainly it was the high-water mark of this particular concert.

Though Mr. Kneisel's tone was occasionally scratchy—an habitual failing with him these days—the work of the organization as a whole was exceptionally fine. While the remaining movements of the B Flat Quartet do not approach the marvelous Cavatina in grandeur and though the first and last divisions are palpably weak, the entire work received a performance of rare beauty.

At the other end of the program came Brahms's inspiring G Minor Piano Quar-

ter, which was likewise admirably done, and in which the Kneisels had the assistance of Harold Bauer. The splendid pianist is as thoroughly satisfying an ensemble as a solo player, and he was in his best form in this instance.

Two short numbers occupied the middle portion of the evening. They were Glazounow's delightful "Interludium in Modo Antico"—probably this composer's most satisfying achievement—and the *Scherzo* from a Quartet in C Minor by Adolf Brune, the Chicago composer and critic. Mr. Brune's music, while sufficiently well put together and spiced here and there with a piquant rhythmic and harmonic effect, is of little real account, devoid of musical charm, while its thematic substance is notable for neither originality nor beauty. The most commendable virtue of this *Scherzo* is its brevity.

H. F. P.

HARRIS MORNING CONCERT

Wednesday Singing Club Performs
Ably, with Wells as Soloist

The annual concert of the Wednesday Morning Singing Club, an organization of thirty-five women, Victor Harris, conductor, was given on Wednesday morning, April 8, at Mr. Harris' New York studios. Mr. Harris has trained this chorus in admirable manner and its performance again revealed a fine ensemble, in addition to an excellent quality of tone. Among the carefully chosen numbers were Bohm's "Still wie die Nacht," German's "Beauteous Morn," Johnson's "Since You Went Away," Grant's "Werther," Nevin's "Before the Day-break" and "One Spring Morning," Schumann's "Nussbaum," Debussy's "Mandoline," Mr. Harris's charming "Venice," written for this club, Pointer's "Clear and Cool" and Renner's "Der Alte Birnbaum."

As soloist John Barnes Wells, the popular tenor, revealed his voice most attractively in the solo "Ah! Moon of My Delight" from Liza Lehmann's "Persian Garden," his own "The Owl" and "Why?" Ware's "Boat Song" and Campbell-Tipton's "If I Were King." He sang artistically and was received with great enthusiasm.

Piano Recital of Music Head at Texas College

BROWNWOOD COLLEGE, TEX., April 5.—Herbert J. Jenny, director of music at Daniel Baker College, gave a piano recital in the college chapel on Tuesday evening, March 31. His program was comprised wholly of modern works and included Grieg's Sonata in E Minor, besides numbers by Chopin, Brahms, Liszt, Ravel, Lekeu and Debussy. All of these were entered into with fine spirit.

FOREIGN IGNORANCE OF AMERICAN MUSIC

Detroit Musician Shows How It
Has Been Fostered by Europeans
for Selfish Purposes

DETROIT, April 4.—"Information regarding musical conditions in America is in the same state as information regarding literary conditions were fifty years ago. Now the Englishman of culture is proud of American contributions to the literature of the English language, although not long ago an Englishman would not admit that an American could write anything of literary worth. The impression still prevails abroad and at home that there are no American musical artists except possibly those who have received their instruction in Europe—and even then they are inferior to the real foreign made-in-Germany article."

These were some of the remarks of Francis L. York, president of the Detroit Conservatory of Music, in an address on "American Composers" at the Detroit Museum of Art on Monday afternoon of last week.

"For very obvious reasons the musicians of Europe have fostered this impression to the best of their ability. American musicians who have studied in the old country are much to blame for this condition. Many an American who has had a few months in Europe, in order to enhance his own value in the eyes of his countrymen and at the expense of those whose study has been exclusively at home, has greatly exaggerated the value of foreign study."

"The attitude of the foreign musician is more excusable. He may honestly believe that the music of his own land is all that is any account. Besides, it is a matter of bread and butter to him if he can make us think that we must still remain in his strings if we are to accomplish anything worth while. A very large part of the income of foreign musicians and artists comes from American pockets."

"There are even now persons in Europe pretending high culture who, if they should visit Detroit, would expect to find Indians and buffalo roaming on Woodward or Jefferson avenues."

"Ignorance of our musical state is even more dense. It is only within a few years that the old world would concede that we knew anything in the higher walks of culture. Recently it has been forced on them with such energy that they are obliged to admit

some things, much to their displeasure. "Foreign musical artists traveling in this country and musicians who have lived with us for years and have returned to the old country to study conditions there all confess that there is more interest in music, better appreciation of it and a better production on this side of the Atlantic than on the other. Our singers take the best places in the foreign opera houses in spite of the prejudice against them, foreign composers bring their new works to this country to have them tried out, and the foreign critics are kept busy explaining why the American orchestras play better than the European."

"The American teacher has invaded the European centers of music and art and is taking the best of the teaching away from his native rivals."

"One thing that has made it difficult for the American composer to obtain a hearing is the fact that until very recently nearly all of our conductors of orchestras and of operas have been foreign."

"Naturally they are much more acquainted with standard authors as Beethoven or Mendelssohn than with the new compositions of the American John Smith or Henry Jones. This taste for foreign music and musicians has been eagerly cultivated by musical amateurs until it is quite enough to condemn a musical composition if the name on the title page does not have a foreign look or sound as if it had long hair."

"I do not doubt that many of my hearers in this audience, under the impression that they were getting the real foreign article, have sung or played with great delight and thorough appreciation the compositions of a certain musician who has published music under two names, one ending in 'ski' and the other 'off,' who wrote many of them here on Elizabeth street."

"Can any good music come from American composers? My answer to foreigners is, come and see."

Leipzig's annual subvention to its three theaters under municipal control, including the Opera, amounts to over \$150,000.



REINALD WERRENRATH

Boston Evening Transcript, Jan. 16, 1914.—"His voice was rich and pure at the bottom of the register as well as at the top, and his intonation was perfect."

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WHAT TO DO IN BAYREUTH

Prices of Seats at the Festival—How to Apply for Rooms—
Theater Restaurant a Gathering Place of Celebrities—The
Conversations One Hears and the "Atmosphere" One Breathes

W. J. Henderson in New York Sun

A CORRESPONDENT asks for some information about next Summer's performances at Bayreuth, and as this may be of wide interest it is here given. There will be five representations of "Der Fliegende Holländer," on July 22 and 31 and August 5, 11 and 19. "Parsifal" will be sung on July 23, August 1, 4, 7, 8, 10 and 20. "Der Ring des Nibelungen" will be given twice, the first time on July 25, 26, 27 and 29 and the second time on August 13, 14, 15, 17 and 19.

The price for seats at "Parsifal" and "Der Fliegende Holländer" is 25 shillings each, or about \$6. For the "Ring" series seats can be purchased only for all four dramas at a total of £5, or, roundly speaking, \$5 a performance. These tickets can be ordered directly from the "Verwaltung der Bühnenfestspiele," Bayreuth, or through Schenker, 16 Promenade Platz, Munich. Travelers carrying light luggage will be glad to know that evening dress is not worn at the performances.

Applications for rooms in Bayreuth have to be made through the "Wohnungscomitee," and here some caution is necessary, for this committee is a pretty high handed organization and sometimes treats visitors from the United States with scant courtesy. You are, however, quite at their mercy. You are informed that rooms can be had at hotels or in private houses. Prices are quoted to you and you probably bid the highest, which is (or used to be) 10 marks, about \$2.50 a day.

You may get a good room and you may get a bad one. The hotels in Bayreuth are very poor, and to escape them you may decide to take private rooms. You will be lucky if when you arrive in Bayreuth you do not find yourself allotted to a stuffy little closet in a top story flat. On the whole the hotel is safer. Whatever you get, accept it in silence. You will find if you try to make an exchange that your application constitutes a contract and that you must pay for the room allotted to you by the wise and puissant Wohnungscomitee.

The performances begin at four or five

in the afternoon, according to the length of the drama. Long intermissions are made and you can walk in the pleasant grounds about the theater or take refreshments in the good restaurants. The writer has found the most convenient plan of eating is to take a substantial luncheon late in the day, a bit of light refreshment after the first act and a good supper after the performance in the theater restaurant, where you are likely to see many of the celebrities.

Cabs a Scarcity

Cabs are scarce in Bayreuth and sometimes on arrival one has to wait a long time at the station. In going to the performances it is no great hardship to walk the mile to the Festspielhaus. Perhaps it may not be amiss to add that it is well worth while to go to a Bayreuth festival, despite the fact that the dramas are better presented in New York. There is much of interest in the surroundings, in the attitude of the audiences and the disclosures of German art ideals.

The restaurant to which so many people go after the performances is a gathering place for distinguished musicians, connoisseurs and visitors from various parts of Europe. One may see there extraordinary demonstrations in honor of conductors or singers. The writer recalls one of these after a representation of "Lohengrin" conducted by the composer's son, Siegfried Wagner.

Some time after the restaurant had apparently settled down to the business of the evening the entrance was thrown open and young Mr. Wagner appeared. He was still in a profuse perspiration from his efforts with the baton, and he wore a covert coat with the collar turned up to guard against taking cold. In his hand he carried a large bouquet which some fervent admirer had sent to him and he walked slowly down the center aisle between tables bowing right and left, while the whole assemblage rose, clapped hands and the more enthusiastic Germans shouted "Hoch!"

It was an interesting sight, for Mr. Wagner had not conducted the performance well. The orchestra was most of the time proceeding in a decidedly uneven manner, one end of it being out of time with the other, while not infrequently the singers were not in time with either end. But the staging of the opera was indeed excellent, and this was the result of Siegfried Wagner's stage management. The action of the chorus in particular was devised with an eye to pictorial animation and to strong dramatic effect. It seemed to this writer that in the course of the representation the conductor was so busy watching the action that he forgot the music. But as a designer of stage groupings and movement young Wagner has no great superior.

Another item of interest at Bayreuth is the conversation. If one understands German he will find much to chain his

attention; but even if he does not, there is much to be heard in English. Many British visitors go to Bayreuth, and some of the American teachers of singing resident in Europe go with some of their pupils. It is instructive to catch bits of their comments on the doings on the stage.

Another thing makes Bayreuth unique. The place is secluded, and Wagnerian drama is its life during the festival. There is nothing to distract the mind from that. Bayreuth lives, moves and has its being in Wagner, and the glory of its year is the time of the performances. The theater itself is closed and darkened while each act is going on. No

one may enter or leave the auditorium then. Perfect silence prevails. Woe be to him who dares even to whisper to his neighbor.

Since every one has gone there solely for the purpose of hearing the dramas, there is a tense absorption which communicates itself to all in the auditorium in such a way that uniformity of mood and mental attitude is attained. This is the famous "atmosphere" of which one hears so much. It is possible to find it elsewhere, but not often. It is found sometimes at "Parsifal" performances at the Metropolitan and its influence leaves one with the impression that he has assisted at a historical ceremonial.

MORSE-RUMMEL TO TOUR NEXT SEASON IN VIOLIN RECITALS



William Morse-Rummel, Violinist, to
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Walter Anderson has assumed the management of William Morse-Rummel, the American violinist, for the coming season. There is scarcely a town of any size in the United States and Canada that Mr. Rummel has not visited successfully, as instanced in his tour with Mme. Nordica last season.

A son of Franz Rummel, the famous pianist; brother of Walter Morse-Rummel, the composer; grandson of S. F. B. Morse, the inventor of the telegraph; great grandson of Christian Rummel, Court Conductor at Wiesbaden, and intimate friend of Wagner, Mr. Morse-Rummel has a distinguished line of ancestors.

Walter Henry Hall in Organ Recital

Walter Henry Hall, professor of choral music at Columbia University, New York, gave a highly impressive organ recital in St. Paul's Chapel on Saturday afternoon, April 4. His program comprised Bach's E Flat Prelude and Fugue, a Beethoven Romanza, Sibelius's tone-

poem "Finlandia," two Choral Preludes by the English composer, Parry; a Debussy Arabesque and Reger's Variations and Fugue on a National Air. In his performance, Professor Hall proved himself an organist of distinguished ability and serious musical purpose. The Chapel Choir assisted him, singing in admirable manner a Rachmaninoff "Glory to the Father" and T. Tertius Noble's "Fierce Was the Wild Billow."

Reardons Score in Concert of Y. M. C. A. at Montclair, N. J.

At a concert given under the auspices of the Young Men's Christian Association at the residence of John W. Gates in Montclair, N. J., on March 30, Mildred Graham Reardon, soprano, and George Warren Reardon, baritone, were received with acclaim. Mrs. Reardon aroused much enthusiasm with her ecstatic delivery of the aria "Il est doux" from Massenet's "Hérodiade" and followed it with Henschel's "Morning Hymn," sung with a powerful feeling for its climax. On her receipt of continued applause she added Clough-Leigher's "Who Knows?", Handel's "Where'er You Walk," Strauss's "Zueignung" and Kramer's "Allah" were finely sung by Mr. Reardon, and showed him at home in the field of oratorio and *lieder*. For an extra he sang Harriet Ware's "Mammy's Song" with due regard for its dialect and lilt.

Berger for Sängersfests

M. H. Hanson has booked Rudolf Berger for the Texas Sängersfest, which takes place at Dallas, May 12 and 13, when the new Metropolitan tenor will make his first concert appearance in America, and will be accompanied by Max Zach and the St. Louis Orchestra. A month later at the Louisville Sängersfest of the Central American Sängerbund the soloists booked by Mr. Hanson will be Mr. Berger and Mme. Marie Berger-Rappold of the Metropolitan Opera House. These two Sängersfests are the ninth and tenth for which Mr. Hanson has made bookings.

Mme. Hempel's Mother Dead

Mme. Frieda Hempel, of the Metropolitan Opera Company, received word on April 7 of the death of her mother at her home in Berlin. Mme. Hempel's father and a brother and sister survive.

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A NEW ART OF THE PEOPLE

Search for the Ultimate Musical Form — Fullest Action of Creative Spirit upon Music—Conditions to Be Fulfilled—Body, Soul and Mind in Music—Wagnerian Music Drama

By ARTHUR FARWELL

THE preceding chapters of this presentation of the general subject of "Music in the New Age," have been devoted to the bringing forward of two main ideas, namely, the "New Consciousness of the Time," and the "New Gospel of Music." The first of these ideas relates to a certain *spirit* which has overtaken and reanimated the affairs of our time in all branches of active thought and endeavor. I have spoken of this phenomenon as "the emergence of the Spirit and the shattering of the letter," and I have further described "the Spirit" as "the Spirit of the Infinite Affirmative." The second of these ideas relates to music abstractly, as a medium of expression, and declares—giving reasons for the fact—that the message of music at its greatest and highest is not for a few, but for all, and not sometime, but now.

It will now be seen that the first of these ideas relates to an *active* principle, and the second to a *passive* principle: the first to Spirit, which is Life itself, and endows all things with "livingness" and growth; the second to music, a passive medium, lending itself, in the form which it assumes, to whatsoever impulse of the Spirit may be directed upon it.

In its highest aspect, the Spirit is to be considered as of God, the Source of all Life, and music, in the light of the New Gospel of Music, as having a real and definite part to play in the evolution toward the brotherhood of man. The latter necessarily follows from the fact that music is a spiritually centripetal force, drawing men together into a single emotion or idea. This has been a very practical reality to the world's leaders in religious music. While music is, as an unformed medium in the abstract sense first referred to, a "passive principle," it becomes a "force" as soon as it is given a definite form by Spirit, through the instrumentality of the composer.

Most Complete Musical Form

This brings us to the next great question which we must consider. For we must now ask: What musical form will arise when Spirit, the Infinite Active, at its fullest, acts in entire freedom upon music, the infinite passive, in the light of its infinite possibility? For we are dealing with two limitless quantities, and we shall fall short of conceiving music's possibilities if we do not take into account the infinite nature of Spirit, and the capacity of music to conform itself to Spirit at every point of Spirit's musical demands. The question is not meant to imply that all lesser forms of music which are desirable will not continue to have their place; it is directed toward the determination of the greatest musical form which the New Age can bring forth.

To undertake to answer the question, we must first examine the nature of the factors involved. The Spirit is the Spirit of Life itself, the essence of all that is living, positive, affirmative. It is the Infinite Affirmative, the infinite of Life, Love, Light, Power, Peace, Beauty and Joy, acting in fullest freedom. In the highest product of the action of the Spirit upon music, then, we must have the fullest expression of these qualities which such a product can render possible.

What, on the other hand, are the full capacities of music? Music appeals not to a part of man only, but to the whole man. But the whole man is body, soul and spirit, or, according to the terminology preferred, body, soul and mind. These three elements correspond to matter, feeling and thought. How does music touch these three parts of man? How

does each part find its satisfaction, or realization of life, through music? Manifestly in this manner, that the body responds to the *motion of music*, the soul to its feeling or *emotion*, and the spirit or mind to the *thought* in music. Failing any one of these three functions, music fails of its full human application.

Determination of Principles

We now have to remember that infinite force acting upon infinite substance, without definite purpose or action along the line of definite principles, would result in chaos. The "wide waste field of possibility" becomes the arena of achievement only through the discovery of, and obedience to, definite principles, which are immutable natural laws. The knowledge of these principles must guide us to the conception of an ideal or normal which shall be in strict accordance with their mode of operation; otherwise we are not giving those principles scope for their fullest ultimate realization, which would be to defeat our main object. Before attempting a direct answer to our question, therefore, it will be necessary to see what are the fundamental principles which must be understood and obeyed in order that the action which we are supposing can take place.

The first of these principles is that of the infinitely affirmative nature of the Spirit, as indicated. The second is that of "mass-appreciation," from which arises the New Gospel of Music. The third I have referred to in a previous chapter as the "principle of highest creative efficiency," from which arises the necessity of perfect artistic freedom in which alone music can rise to its full and most joyous expression. The fourth relates to the self-evident need of an art-form having the necessary practical relation to its place and time. These four principles give rise to four fundamental conditions which must be fulfilled, conditions which are not theoretical or arbitrary, but which are laid down absolutely by the nature of the elements of the problem with which we are dealing. If, then, we are to realize an art-form which shall be the highest and most complete product of the Spirit of Life acting upon music, these conditions, respectively to the principles stated above, will be:

1. Such a form of musical art must give to the individual the fullest measure of life which it is in the nature of music to confer; that is, it must give music to the whole man.
2. It must give this life to all the people.
3. It must represent music at the highest level which the composer, acting in fullest freedom, can reach.
4. It must be universally applicable to actual present human conditions.

The question is, in short, what is the key that will fit this lock? For the finding of that key is as necessary as it is inevitable.

Discussion of Conditions

With regard to the first condition, the three ways in which human life finds realization is music have already been pointed out. But what has the world done with these three realities of life, thought, feeling and motion, which make up the total of human musical experience and enjoyment? Instead of binding them together, that the realization of human life through music might be complete, it has, for more than two thousand years at least, broken them apart. For the symphony alone is mind and soul without the body. It admits only such bodily motion as is necessary to produce the musical sounds, and affords no place for the realization of the complete ideals of which bodily mo-

tion is capable. The dance alone is body without soul or mind. Considered purely as physical motion this is the case, though the higher factors enter, in proportion as the dance becomes expressive of more and more highly significant emotions and thoughts. In scarcely any case are these boundaries absolute, but it is to be borne in mind that in no case are all three elements of music together given full scope for their self-realization. The march may be classed with the dance. The oratorio, like the symphony, is mind and soul without the body, except that the introduction of the chorus extends a little its physical scope.

The opera alone is body and soul with, unhappily, very little discernible mind. It allows, in dramatic gesture, and in the ballet common to the older type of opera, elements of bodily response to music beyond the scope of the oratorio, yet traditions have so stilted the nature of these elements, as well as having so definitely split them apart, that a sufficient general development of the bodily element in music is no longer possible through them. The opera's central reason to exist is its musical emotion. Since Wagner lived and worked, opera books are less trivial than they were formerly, and in some cases have been works of high artistic merit, and even genius; but opera, however educated, has nevertheless remained opera and, from the standpoint of mind, does not acquit itself very bravely in the face of the question long ago asked of the would-be poet by Walt Whitman:

What is this you bring my America?
Is it not a mere tale? a rhyme? a prettiness?

Wagnerian Music-Drama

The music-drama of Wagner is opera carried to the nth power, and as such is still chiefly soul, i. e., musical emotion, but with vastly more mind than is found in opera. For the "rhymes" and "prettinesses" are supplanted by the great racial conceptions of the Myth, or, where Wagner has gone, like librettists in general, to the legend, he has dignified it in the treatment by lifting mere characters to universal types, by fundamentally reforming its scheme of dramatic organization, and by giving it a poetic literary form of high value in accordance with the needs of music-drama, so that from the standpoint of the poems of his music-dramas, he is to be considered not as the offspring of earlier librettists, but of the world's great dramatic poets. As to the body, in the music-drama of Wagner, scarcely more justice is done to it than by the opera ordinarily, and, in one respect, less. Wagner took the two forms of bodily movement in opera, a stilted, unlyrical dramatic gesture, and the ballet, put them in the melting-pot together, and brought forth a single kind of bodily movement, a lyrical dramatic movement and gesture having intimate relation to the music at all points. But the free, joyous movement of the rhythmic dance was eliminated altogether, as a prime factor of music-drama, thus lopping off a vastly important mode of music's self-realization through bodily motion, and just so far preventing this form of music-drama from fulfilling the first of the conditions stated above.

To any who may think that an apology should be offered for touching the Wagnerian music-drama critically at this date, and especially in so general and rough-shod a manner, I can only point out that Wagner fulfilled the task set him by evolution completely and perfectly, and that subsequent evolution has given us new revelation of the principles which are to be musically fulfilled. Our present task is not to point out imperfections in Wagner's work, but to show why the work that he did for his time is not the same work that we must do for ours.

The same separation of the three factors of music in its relation to the human individual can be traced in all forms of music, including the religious forms—a subject into which I hope to have the opportunity of going more fully on another occasion. It is, in fact, precisely in this way that the existing forms of religion show certain aspects of their limitations.

For the fulfilment of the first condition above named we must now ask: In

what form of musical art, then, is the human being not going to be thus broken up in parts? In what form of musical art is he going to be given full and joyous expression of body, soul and mind, playing and interplaying together? What form of musical art is it that is to unite in perfect equality and balance, bodily movement, emotional movement and intellectual movement; that is to say, the whole range of musical functions of the human being, dance, march, all free rhythmic movement, lyrical dramatic movement and gesture, musical sensation and emotion, and musical intellectual conception—the musical idea or *motif* and its formal development, and the unifying idea of a musical event?

The discussion of this matter will be continued in another article.

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Artistic Organizations"

N. Y. Staats-Zeitung, April 1st, 1914.—The Zoellners are to-day one of our finest trained artistic organizations. Unusually beautiful is the harmonious ensemble and very ideal the conceptions, dash and technical surety. With the numbers of Franck and Dohnanyi a sublime pleasure came over me with the beautiful tone color and freshness with which they were rendered.

N. Y. Evening World, April 1st, 1914.—The Zoellner Quartet gave another concert at Aeolian Hall last night that charmed and held the closest attention of a critical audience. The program comprised etc., etc. The latter (Dohnanyi Quartet) a melodious composition as well as a fine piece of craftsmanship and played with skill and taste, sent everybody home in a happy frame of mind. The Zoellner Quartet is well worth hearing.

N. Y. Sun, April 1st, 1914.—The Zoellner Quartet has been quietly making a secure place for itself in public favor, both locally and throughout the country, as a dignified and efficient exponent of chamber music. The Quartet's usual standards were maintained in the program offered last night. The players gave a good account of themselves in their work and displayed not only zeal and musicianly feeling in delivery but a carefully trained skill.

N. Y. Evening Mail, April 1st, 1914.—The first violin is Miss Antoinette Zoellner, the other instruments in turn are played by making a most remarkable combination of talent by the same family. The young woman carries well her responsibility, playing with authority and with a penetrating tone. There is fine ensemble, good musicianship and everything to make for fine quartet playing in the organization which heightened its value by an excellent program.

N. Y. Herald, April 1st, 1914.—Among the many string quartet concerts of the season the two Aeolian Hall appearances of the Zoellner Quartet, the last of which took place last night, have aroused considerable interest. This organization, made up of . . . presents programs of serious chamber music and has developed an ensemble that is highly creditable. The tone is unusually good.

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BALTIMORE CHORAL CONCERT

Pupils of David Melamet Heard in Dvorak's "Stabat Mater"

BALTIMORE, April 8.—The annual Lenten concert by the advanced pupils of David Melamet, with the assistance of members of the Musical Art Club, the Cathedral and St. Ignatius Choirs, was given last night at the Academy of Music before a large audience. Dvorak's "Stabat Mater" was given a very fine presentation. The soloists were Margaret Kennard, soprano; Adele Shafer, contralto; Charles F. Henry, tenor, and R. Fuller Fleet, bass. An orchestra of 40 gave adequate support. Mr. Melamet deserves great credit for the fine display his pupils made.

Mr. and Mrs. Siegmund B. Sonneborn gave a musicale at the Hotel Belvedere this evening in honor of Elias Breeskin, a young Russian violinist. George F. Boyle, pianist, was the assisting soloist and Henrietta Strauss was accompanist. Young Breeskin chose the Mendelssohn Concerto, a group of Kreisler arrangements and the "Faust" Fantasia of Wieniawski with which to display his artistic achievement. Since he was last heard, about a year ago, this young man has made vast strides and his work, on the whole, is a great credit to his painstaking instructor, Franz Kneisel. Mr. Boyle played two movements from the Fantasia, op. 17, of Schumann, the Ballade in G Minor of Chopin and the Strauss-Tausig "Nachtfalter Walzer" in a brilliant manner. He added Schumann's "Bird as Prophet" as an extra number.

Students of the Peabody—Abram Goldfuss, first violin; Benjamin Eisenberg, second violin; Maurice Kaplan, viola—with the assistance of Bart Wirtz, instructor of cello at the Peabody, gave a delightful string quartet program, comprising the C Minor Quartet, op. 18, No. 4, of Beethoven and the Mozart D Major Quartet, at the Florestan Club last evening. F. C. B.

Harold A. Loring has been engaged for the season of 1914-1915 to tour the United States and Canada as pianist and accompanist with Grace Hall Rihel-daffer, soprano, and Alexander von Skibinsky, the Russian violinist.

JULIA CULP ACHIEVES
NEW ORLEANS SUCCESS

Liedersinger in Recital Under Auspices of Philharmonic Society Attracts Well Pleased Throng

NEW ORLEANS, April 11.—Notwithstanding the fact that this was Holy Week, the Athenaeum on Monday evening was crowded to the doors for the fourth concert tendered its members by the Philharmonic Society of New Orleans with the renowned *liedersinger*, Julia Culp, as the attraction.

The program opened with a group of songs by Schubert, all delightfully sung, the familiar "Standchen" and "Ave Maria" proving the most popular of the group. Three songs by Rogers, Tschai-kowsky and Weckerlin followed, one of which, the "Mignonette" of Weckerlin, was so popular that the singer was forced to repeat it. Then came an attractive group of Old English ballads, "I've Been Roaming," "Away, Away," and "Long, Long Ago."

Coenraad v. Bos played the accompaniments and was also heard in a piano solo, Mozart's Sonata in G Minor. As encore he played a dainty little composition of Beethoven. This pianist was favorably remembered as accompanist of Wüllner, when that artist was in New Orleans several years ago.

The concluding number on Mme. Culp's program was a group of Brahms songs, and as a final encore she gave "Drink to Me Only With Thine Eyes."

The first musical event to be announced for next season and an announcement which has caused much satisfaction is the engagement of John McCormack, who will be heard for the first time in this city in December. The tenor is being brought here through the efforts of Mary V. Malony and Lena Little. D. B. F.

Oscar Seagle Draws Crowded House at Jacksonville, Ill.

JACKSONVILLE, ILL., April 6.—The third appearance of Oscar Seagle, the American baritone, in this city crowded the Congregational Church. The big attendance and applause proved that this

baritone is deservedly becoming more of a favorite. The quality of his interpretation clearly marks where his greatest improvement lies. Frank Bibb contributed an interesting group of piano solos and furnished excellent accompaniments.

THE DESTINN-GILLY TOUR

Singer Gives Up Covent Garden Engagement to Appear in Concerts

For the first time Emmy Destinn will disappoint her London admirers in not renewing her Covent Garden contract for 1915. From her first big New York success at the Metropolitan Opera House and ever since Miss Destinn has received many offers of concert engagements from all parts of the country. The celebrated singer has steadfastly refused these offers because her arduous work at the Metropolitan Opera House does not permit her to appear outside of this organization during the winter months.

It is only now when her Covent Garden contract is expiring that Miss Destinn has yielded to the pressure brought upon her by her American admirers. In May, 1915, she will for the first time make a concert tour from coast to coast, which will comprise between thirty-five and forty concerts in the principal cities, beginning immediately after the New York opera season and continuing until about June 25. The tour will start again early in October and run until the opening of the Metropolitan for the season 1915-1916.

Miss Destinn will make the tour jointly with Dinah Gilly, the baritone of the Metropolitan Opera House, who shared honors with her on her last two concert tours through the continent of Europe, when they appeared in Berlin, Vienna, Prague, Munich, London and other cities.

Flesch, Willeke and Gallico at Untermyer Musicales

Mrs. Samuel Untermyer was hostess April 12 at a musicale at her country home, Greystone-on-Hudson, at which the artists were Carl Flesch, violinist; Willem Willeke, cellist, and Paolo Gallico, pianist. The program was made up of Beethoven's Trio, op. 70, No. 1, D Major; Schubert's "Ave Maria"; Pugnani's Preludium ed Allegro, and Schubert's Trio, op. 90, B Flat Major.

SCHUMANN-HEINK GIVES
SECOND CHICAGO RECITAL

Emotional Variety in Contralto's Program—Strong Appeal of Schumann's "Frauenliebe und Leben"

CHICAGO, April 13.—Mme. Schumann-Heink, whom Chicagoans proudly claim as one of their resident great artists, gave her second song recital at the Studebaker Theater Sunday afternoon and as her principal number presented Robert Schumann's musical setting of the cycle "Frauenliebe und Leben." These eight intimate songs of the "Love and Life of Woman" are so sincere and so humanly sympathetic that only a personage of the type of Schumann-Heink can do them justice. Running through the romantic emotions from girlhood to widowhood, such songs as "He Is the Best of All," "The Ring Thou Gavest Me" and "Forsaken" were given wonderful interpretations and formed the gem of the concert.

Mme. Schumann-Heink also presented five arias from as many operas, including the aria from Gluck's "Orfeo," "I Have Lost My Eurydice," the "Spring Song" and Saint-Saëns's "Samson and Delilah," "Knowest Thou the Land" from Thomas's "Mignon," "Ah! mon fils," from Meyerbeer's "Le Prophète," and the "Shepherd Song," from Wagner's "Tannhäuser."

A group of English and American songs completed the recital. Nina Fletcher, the Boston violinist, again assisted with some meritorious playing and Katherine Hoffman supplied the accompaniments. M. R.

Greta Torpadie and Nina Morgana Charm Hotel Vanderbilt Hearers

Nina Morgana was a soloist at the Easter concert of the Vanderbilt Hotel, New York, her pleasing offerings consisting chiefly of operatic arias. Greta Torpadie appeared at the previous Sunday concert, and she made a charming impression, her numbers including three American songs, Woodman's "A Birthday," Homer's "Sing Me a Song" and Thayer's "My Laddie."

CHICAGO CRITICS PRAISE

HELENE KOELLING

"MOZART SINGING SUCH AS HEARD ONLY FROM A SEMBRICH"

GLENN DILLARD GUNN

Mme. Koelling has a command of those difficult interpretative means that are concerned with qualitative variety of tone as well as with the values of diction and enunciation. Her single concession to the sensationalism was a clear, bell-like high F sharp as the climax of one of the many cadenzas in the aria from "Lakme." Mme. Tetrazzini's highest tone is a whole degree of the scale lower, wherefore it becomes evident that Mme. Koelling, by rights, should be a far more famous singer than she is. She has a surprising command of vocal pyrotechnics. (*The Chicago Daily Tribune*, April 9, 1914.)

ERIC DELAMARTER

Helene Koelling is a singer of admirable vocal endowment and—what rarely accompanies the proud possession of an unusual coloratura voice—a very definite skill in the interpretation of lieder. Why one who can scale the cloud-puncturing heights of intonation reached only by a few voices of our singing theater should bother to add to this gift the scholarship necessary for the interpretation of the art-song is a puzzle not often pondered by history. The voice is of unusual richness of timbre for an organ of extreme range. (*The Inter Ocean*, April 9, 1914.)

MAURICE ROSENFELD

Mme. Koelling showed in a diversified program of classic Italian songs and German romantic lieder, a discerning taste, a flexible voice of high range and lyric quality and a method which is thorough and of serious art. She has a command of bel canto, clear diction and a strict and classic manner. Mme. Koelling's interpretations were faithful and expressive of the texts. (*Chicago Examiner*, April 9, 1914.)

WALTER R. KNÜPFER

Mme. Koelling proved that she is one of the big lieder singers. This artist possesses an organ which without effort is equal in all registers. The breath control and the placing of head notes she masters perfectly. The diction is clear and the phrasing

leaves nothing to be desired. I enjoyed most her singing of the Mozart aria. This was a Mozart singing such as I have heard only from a Sembrich. (*Staats-Zeitung*, April 9, 1914.)

ADOLF MÜHLMANN

Mme. Koelling's recital was as interesting as it was enjoyable. This young artist who has had a successful operatic career, is not only richly endowed vocally, but also has rare interpretative powers, which give her a high place of honor among lieder singers. Mme. Koelling's voice is of wide range, expressive and of great authority. The medium is of warm timbre and the high register radiantly brilliant. She made much use of an extraordinarily effective pianissimo. (*Abendpost*, April 9, 1914.)

FELIX BOROWSKI

Mme. Koelling is possessed of a voice of charm of quality. In coloratura pieces—such as the "Bell Song" from "Lakme"—the upper notes are used with telling brilliancy. She has learned the art of bravura vocalization to good purpose. The "Bell Song"—a difficult work—was excellently done. In the matter of enunciation she also must be commended. (*The Chicago Record-Herald*, April 9, 1914.)

EDWARD C. MOORE

Mme. Koelling's voice classifies as a high lyric soprano of beautiful quality. It is produced extraordinarily well, being placed so that it is projected with complete freedom. The German lieder were sung in a very fine style. (*The Chicago Journal*, April 9, 1914.)

CHARLES E. NIXON

Mme. Koelling combined superior vocal gifts and a keen artistic intelligence in the interpretation of an interesting program. Her voice is a clear, firm soprano of remarkable range in alto, trained to swift flexibility. It is agile and free of variations from pitch. Mme. Koelling sang the older lieder exquisitely. (*The Daily News*, April 9, 1914.)



—Photo by Mishkin

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HELENE KOELLING'S CHICAGO RECITAL

Coloratura Soprano Shows Versatility in Presentation of Art Songs

CHICAGO, April 13.—Mme. Helene Koelling, originally of Chicago, now of New York, coloratura soprano, gave her long-deferred song recital at the Fine Arts Theater last Wednesday evening.

Mme. Koelling has an unusually well-trained, clear and high voice. In the respect of range it excels many that have been heard in Chicago, reaching to the F Sharp in altissimo and being at least a whole tone higher than the highest note in Tetrassini's voice. This in itself is a peculiar distinction.

Though possessing a voice of singular

flexibility, her program brought forth as the only example of the coloratura art the Bell Song from the second act of Delibes's opera, "Lakmé." This she sang with remarkable fluency and fine style.

In her list of German *lieder*, unusual numbers for an exponent of florid music, we heard two interesting songs by the Swiss composer, Hans Huber, "Auf die Nacht" and "Der Tag wird Kalt," both fine delineative numbers. Some infrequently heard numbers by Schubert, Dvorak, Brahms and Erich Wolff all attested to the interpretative abilities of Mme. Koelling and to her artistic understanding. "An die Nachtigall" by Schubert and "In Mitten des Balles" by Tschakowsky were two of her best numbers. A song of exuberant character was that by Richard Trunk. An English group of songs completed her program, which was interesting from the standpoint of vocal eminence and quality of diction in the various ranges utilized. Edgar Nelson added much to the musical effectiveness of the concert by his excellent piano accompaniments.

M. R.

CALVÉ TO CONDUCT TRAVELING SCHOOL

Picked Band of Students Will Study in Leading Capitals Under Her Direction

Emma Calvé has decided to become a teacher of singing, but her plan of operation will be different from all others. The greatest *Carmen* of them all is to conduct a traveling school, according to the London correspondent of the New York Sun.

There are famous teachers who train their pupils always at their headquarters in Paris or in Rome or in Berlin. Mme. Calvé will have no real headquarters. Her picked band of students will journey with her from center to center. They will practice singing in Paris, in Rome, in Vienna, perhaps even in London.

"I want to give my pupils chances

that never came my way," said Mme. Calvé.

"When I made my début I had studied only in Paris. When later, as a known artist, I visited Italy and listened to the best known singers of Rome and Naples I was amazed at the things concerning my art which I did not know.

"My girls will be able to become finished artists so much more quickly than by the method of completing a singing course in one town. They will be able to study the language of the countries we shall visit, the acting and singing traditions."

In the Summer the diva's charges will accompany her to her romantic looking castle—the Château de Cabriere in the Cévennes. Two masters will be in permanent residence there, and besides voice culture the girls will be taught elocution and stage deportment.

Mme. Calvé has decided not to appear again on the operatic stage.

"There is a time," she says, "which we should all know—the time to retire. I think also that there is a time when one ought no longer to be photographed. I shall never be photographed again. I have sworn it. The last time was five years ago. As for public appearances—well, just a few in France every now and again. But not in the big capitals of Europe."

So far Mme. Calvé has found American girls among her most apt pupils.

"American girls," she said, "are very ambitious. They work hard at their lessons, and America ought to produce great prima donnas, for many countries, musical countries, have assisted to make up the American type."

Century Concert Program Drawn From Week's Opera Potpourri

The program of the Century Opera Company's Sunday evening concert on April 12 was composed almost entirely of scenes and numbers from the various acts presented during the previous week. The tower and prison scenes from "Il Trovatore" are tiresome in concert form. Beatrice LaPalme, who sang *Leonora's* music, was in good voice, and Kathleen Howard, singing *Azucena*, has rarely been heard to better advantage. Henry Taylor presented *Manrico's* airs rather lifelessly. Louis D'Angelo's singing of the *Count di Luna's* music was altogether satisfactory. Louis Kreidler received an ovation for his superb presentation of the Prologue to "Pagliacci." The Garden Scene from "Faust" was well presented; Walter Wheatley sang *Faust's* music capably and Alfred Kaufman was in excellent voice. Morgan Kingston's singing of the "Ridi, Pagliaccio" aroused a furore of applause. The work of the orchestra under Messrs. Pasternack and Nicosia was none too smooth.

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The San Francisco Successes of MME. JULIA CLAUSSEN

LOHENGRIN

The Ortrud of Julia Claussen stood out as one of the big parts of the production. In these types of physical splendor and in the demand for the portrayal of mental and moral vigor, Miss Claussen is at her best. Ortrud more than suggests arrogance though she becomes insinuating when it is her need and from the one extreme to the other, Miss Claussen acted with a congenial comprehension. Her vocal capacity was also at its best, the big voice giving its volume with the modulation necessary for artistic results, and the duet between Ortrud and Frederick before the church, the contralto scored well.—*San Francisco Chronicle*, March 25, 1914.

There are few singers in the world who can sing and act the part of Ortrud better than Julia Claussen. She possesses the proper physique and personality for a Wagnerian antagonist. Her singing and acting last night was the highest point reached in the production. In vocal range she is far ahead of any other member of the present company.—*San Francisco Bulletin*, March 25, 1914.

Julia Claussen will long be remembered for her interpretation of the role of Ortrud. From her first haughty and arrogant appearance through the plotting scene as she cowered with her companion by the grey castle walls and in her supreme effort to prevent the wedding of the fair Elsa and Lohengrin she stood out as one of the big parts of the production.—*San Francisco Call and Post*, March 25, 1914.

The particular sensation of the evening was the tremendous interpretation of Ortrud by Julia Claussen. This exquisite actress and consummate vocal artist gave a reading of this role which cannot be surpassed for sincerity of acting and intelligence of vocal execution. She never forgot the intense power of the role and indeed she dominated every scene she took part in. The cruelty of Ortrud's nature and the suavity when she wanted to be kind to gain an end, were portrayed with photographic accuracy as to character delineation. The music allotted to her was sung with utter abandonment into the artistic atmosphere of the score. It was a significant piece of work and we do not expect to ever hear a finer Ortrud.—*Pacific Coast Musical Review*, March 28, 1914.

HERODIADE

Julia Claussen made an ideal Herodiade. In vocal art as well as dramatic execution, she proved herself fully competent to cope with her responsible task. She was superb in her anger and convincingly irresistible in her pleadings. Her big, vibrant voice was used to great advantage in the beautiful strains which the composer allotted to this character. It was a truly queenly portrayal of the rôle.—*Pacific Coast Musical Review*, March 28, 1914.

PARSIFAL

It was generally agreed that the role of "Kundry" needed the earnestness and more assertive personality of Miss Claussen and her strong contralto tones did great justice to the part.—*San Francisco Call and Post*, March 27, 1914.

Personal
Representative

ALMA VOEDISCH

3941 ROKEBY STREET,
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—Photo by Matsene

GENA BRANSCOMBE

Recently heard in successful recital
of her own compositions in
Lawrence, Mass.

LAWRENCE TELEGRAM

Those who were present in Pilgrim Hall were struck not only with the charm of an attractive personality, but by the affluence of her musical ideas. In the accompaniments played authoritatively by the composer this resourcefulness was most apparent. Happy modulations, unexpected sequences of harmony and enharmonic color followed one another with such rapidity that the writer wished more than once for some kind of X-ray picture of their structure which might be studied apart from the pleasure they gave. Such songs as "Dear Little Hut by the Rice Fields," "My Fatherland" and "In Arcady by Moonlight" are destined to become familiar to all music lovers.



—Photo by Mishkin

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FLESCH CONVINCES BOSTON OF HIS HIGH MUSICIANSHIP

Violinist Makes Début There as Symphony Soloist—Dr. Muck Plays First Symphony of Philip Clapp, Boston Composer—Cecilia Society in "St. Matthew Passion" and Handel and Haydn Society in Gounod's "Redemption"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 13, 1913.

SOME concerts of uncommon interest are ushering out the season in Boston. To go back a few days: On the 3rd and 4th of April Carl Flesch made his first appearance in Boston, playing the Brahms Violin Concerto with the Boston Orchestra. He was immediately respected for his high musicianship and the attitude of a man who cared not one whit for applause or for making an indiscriminate public appeal by means of the clap-trap of which any well equipped virtuoso may avail himself. Mr. Flesch played with a splendid masculine grasp of his subject matter, with technical sureness that was not to be doubted, and with a fine sense of the symphonic proportions of the composition.

The orchestral pieces were the A Minor Symphony of Mendelssohn and Debussy's "Iberia." Never has the Debussy music been more vividly presented. But too elaborated, too apparent were the mechanical means by which Debussy, with marvelous ingenuity, arrived at the most impressionistic effects. It was Charles Martin Loeffler who once said that if you could hear the grass growing, Debussy would long since have set it to music.

Mr. Paderewski, on April 5, in Symphony Hall, played like a god. He had not equalled this performance, in my opinion, in any concert given by him in the last fifteen years in Boston. The pianist, after a comparative rest, was nobly in the vein. When the spirit moves him and his nerves are not on edge it is foolish to attempt a description of his accomplishments in cold print.

New Symphony for Philip Clapp

At the pair of Symphony concerts on the 10th and 11th the first symphony of Philip Clapp was performed and conducted by the composer. Mr. Clapp, a native of Boston, has developed as a musician with amazing rapidity. He is now in his early twenties. His tone poem, "Norge," played in Cambridge by the Pierian Sodaloty Orchestra of Harvard, Mr. Clapp conducting, and later by the Boston Symphony in Cambridge, under Mr. Fiedler, made a marked impression by reason of the audacity and the brilliancy of the composer's treatment of the orchestra, and the youthful exuberance that carried ideas not too significant in themselves over rough places.

Not so much can be said for the symphony, which is very elaborately and very learnedly put together. Theoretically, on paper it has subtle coherence and effect. There are many modern modifications of the classic symphonic form, and the whole work is based primarily upon the pervading theme which is heard at the beginning—a theme not without possibilities. Unfortunately, the composer loses his way in a mass of detail. There is much big talk in the orchestra, but talk, unfortunately, which makes little impression. We feel that Mr. Clapp has advanced his knowledge at the expense of his style. His symphony, about fifty-five minutes in length, left room for only one other work on the program—the First "L'Arlésienne" Suite of Bizet.

Cecilia Society in "St. Matthew Passion"

On the evening of the 10th the Cecilia Society, Dr. Arthur Mees, conductor,

performed Bach's "Saint Matthew Passion" in a most reverential manner. The audience on the evening of Good Friday was requested to wear plain clothes and to refrain from applause. In this audience were seated 150 singers from German singing societies of Greater Boston, under the leadership of Benjamin Guckenberg. Their presence was arranged in order to assist the audience in singing the chorales. This innovation was introduced, I believe, for the first time at a performance of the "St. Matthew Passion" in Boston. Undoubtedly it increased the interest of the occasion. On the other hand, it is equally true that the "St. Matthew Passion" would be heard best in a church, and it is also a fact that this is music of an age long gone by.

The Cecilia was assisted by these soloists: Grace Kerns, soprano; Mildred Potter, contralto; Nicholas Douty, tenor; Horatio Connell, baritone; Earl Cartwright, bass. A chorus of boys from the Emmanuel Church had been drilled by the organist, Lynwood Farnam. The orchestra of Boston Symphony players included in its ranks Jacques Hoffmann, leader, and John P. Marshall, the organist of the Boston Symphony Orchestra, who had arranged an organ part for this occasion, in a manner which was more than creditable to his musicianship. With this exacting music Dr. Mees had taken much pains in preparation, and the performance, as a whole, was a worthy testimony to his labors.

The solo singers were well selected. Mr. Connell and Mr. Cartwright were particularly in the spirit of the work, particularly finished in enunciation, in phrasing, in all that pertains to the art of the vocalist and musician. Mr. Douty found that Bach's music lay inconveniently for his voice, although he sang with fervor. Miss Potter would have been applauded, had the occasion permitted, for her solo singing. Miss Kerns gave a conscientious and intelligent performance, and her voice became the freer and more brilliant as the performance went on.

Handel and Haydn Concert

The Handel and Haydn Society, Emil Mollenhauer conducting, gave the "Redemption" of Gounod last evening. As a vehicle for excellent choral performances the conventional and insipid music served well. It is rather late in the day to recognize Mr. Mollenhauer's achievements with this chorus. The precision of attack, the balance of the choirs, the sureness of execution and also the shading and coloring, on occasion, of the choral tone, are well known characteristics of the performances which Mr. Mollenhauer conducts. The soloists were Mrs. Grace Bonner Williams, Edith Whitcomb, sopranos; Nora Burns, contralto; Lambert Murphy, tenor; Earl Cartwright, baritone; Oscar Hunting, bass.

Mrs. Williams is one of the most experienced and authoritative oratorio singers in this city, and her high tones were especially pure and brilliant. Miss Whitcomb sang in concerted numbers and also in short solo passages competently. Miss Burns's voice commended her, if her music did not. Mr. Murphy was heard to excellent advantage. The music lay well for his voice, and he has an unusually beautiful organ. Mr. Cartwright's success was a repetition of his performance of much more difficult music of Bach the Friday previous. Mr. Hunting showed breadth and careful preparation.

Other concerts given during the last fortnight included that of Mme. Evelyn Scotney, soprano; Howard White, basso, and Charles Strony, pianist of the Bos-

ton Opera Company, in Symphony Hall, and the recital of Marjorie Church, a pupil of Godowsky, after her graduation from the New England Conservatory of Music. Miss Church displayed musicianly intelligence and exceptional technical proficiency.

OLIN DOWNES.

COSBY DANSBY AS DISCIPLE OF MUSIC IN NORTHERN TEXAS



Cosby Dansby, Pianist, and Director of Music School in Tyrell, Texas

TYRELL, TEX., April 12.—A feminine prophet of music who is doing much toward creating a love for the art in this Texas town is Cosby Dansby, director of the Tyrell branch of the Cincinnati Conservatory. In an address before the Social Science Club, in which she supported John C. Freund's campaign for the musical independence of the United States, she urged the citizens to cooperate in equipping a school which will be worthy of recognition throughout the State.

Miss Dansby has already been instrumental in bringing to her home city an excellent series of artists' concerts, by Christine Miller, Maud Powell, who was assisted by Francis Moore, the Texas pianist, and Harold Morris, another Texas pianist, whose talents Miss Dansby deems indicative of a great future. Mr. Morris has been studying at the Cincinnati Conservatory, of the faculty of which Miss Dansby was an able member for ten years. After her study at this school Miss Dansby did post-graduate work in the piano with the late Douglas Boxall and Hans Richard.

American Music Program for MacDowell Club

Walter L. Bogert, chairman of the entertainment committee of the MacDowell Club, New York, has arranged an evening of music, at the club rooms, for April 20. Rubin Goldmark's Piano Quartet will be played by Clarence Adler, pianist; Edouard Dethier, violinist; Samuel Lipschitz, viola, and Bedrich Vaska, cellist. Francis Rogers, baritone, with Bruno Huhn at the piano, will sing a group of songs by American composers, including Victor Harris, John A. Carpenter, Marshall Kernochan, Bruno Huhn, C. B.

Hawley and R. W. Atkinson. The program will also contain the Second Violin Sonata of Sigismund Stojowski, played by Edouard Dethier, with the composer at the piano. On Tuesday evening, April 28, George Harris, the New York tenor, will be heard in a group of sixteen Spanish Sacred Songs by Hugo Wolf, with Sydney Dalton playing the piano accompaniments. This will be the first time that this group has been presented, in its entirety, in this country.

JOINT RECITAL IN PITTSBURGH

Mme. Butt and Mr. Rumford Receive Enthusiastic Applause

PITTSBURGH, PA., April 14.—Mme. Clara Butt, the noted English contralto, and her husband, Kennerley Rumford, baritone, appeared in a splendid recital at Carnegie Music Hall last week. While the audience was a little disappointing as to size, the quality of the program was of the highest order. Indeed a more enjoyable concert has not been heard in Pittsburgh this season.

The singing of Mme. Butt was of a most refreshing nature. She has a voice of marvelous range, and whether her songs were an aria, the crooning of a lullaby or those of lighter vein she commanded appreciative attention.

The artists did not appear together until the last number when the duet "Au Claire de la Lune" was the offering. It was so delightfully sung that the audience refused to leave, and insistence brought "I Will Give You the Keys of Heaven." The singing of the "Creation Hymn" was with piano accompaniment and organ obligato, Casper Koch at the organ. William Murdoch was solo pianist and Harold Craxton accompanist, their work being of a most artistic nature. Mr. Koch added further laurels to his musicianship. Mr. Rumford sang with rare distinction such numbers as "Largo al Factotum," from Rossini's "Il Barbiere di Siviglia," his best success being "All Through the Night."

E. C. S.

Percy R. Stephens Returns to Concert Work

Though his teaching work has occupied him this winter to the exclusion of concert appearances, Percy Rector Stephens began solo work with an appearance on Good Friday night in Stainer's "Crucifixion" at the Yonkers M. E. Church. Mr. Stephens will be heard at the Nashua Festival on May 15, when he will sing *Ramfis* and *Il Re* in "Aida" and *Plunkett* in "Martha," both works to be sung in concert form under the baton of E. G. Hood.

Janpolski New Orleans Symphony Soloist

Albert Janpolski, the Russian baritone, left New York this week for a trip through the South. He will be the soloist at the concert of the New Orleans Symphony, Ferdinand Dunkley, conductor, on April 25 and will give a recital on April 22 in Jacksonville. At his New Orleans appearance he will sing an aria from Tchaikowsky's "Eugen Onegin."

Augette Forêt in London Again

Augette Forêt, after a few months' stay in New York, has gone to London, where she intends to give her Spring recital at the Little Theater. Mme. Forêt's *chansons en costume* have rapidly been winning attention in the East, and evoked an enthusiasm which was considerably more than an echo of her success in London last season. Her next American tour will be managed by George C. Turner of No. 1 West Thirty-fourth street, New York.

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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

First Spring Recital in Walter S. Young's Studio

The first of a series of Spring recitals on Saturday afternoons at the Carnegie Hall studio of Walter S. Young was inaugurated on Saturday afternoon, April 1, by Eliza Donnelly, contralto, an artist pupil of this teacher.

Miss Donnelly proved to be a serious singer, one whose development has been steady and natural. Her program was well chosen and was effectual in displaying her notable vocal possessions. She disclosed excellent diction and a beautiful quality, remarkable for its evenness throughout.

Her American songs included Spross's "Will o' the Wisp," Hawley's "Noon and Night," Clough-Leigher's "Who Knows?" Carpenter's "Go, Lovely Rose," MacFadyen's "Love Is the Wind," which was encored, as was Leoni's "The Brownies." There was a serious German group of Schubert, Schumann, Strauss and von Fielitz, songs in French by Bizet, Coquard, Rimsky-Korsakow and Vidal and others by d'Albert, Sigurd Lie and Novello. Mrs. Walter S. Young was an artistic accompanist.

Gilberté Songs at Studio Musicale

A reception and musicale was given on the evening of April 7 by Agnes Osborne-Carter and Claude Warford, with Hallett Gilberté, at their studios in the Metropolitan Opera House Building. Clementine Tetedoux Lusk disclosed a good soprano of excellent range and sympathetic quality in the "Il est doux" air from Massenet's "Hérodiade" and songs by Carey and Bartlett.

All the other songs on the program were by Mr. Gilberté and were sung by Marie Louise Handel, contralto, and Vernon Archibald, baritone. Miss Handel, one of the most gifted of the Warford students, has a splendid voice, which she uses with skill and intelligence. Mr. Archibald's polished style and delivery were again evidenced in "An Evening Song," the "Minuet-La Phyllis" and "Forever and a Day," and he was heartily applauded. The composer accompanied his songs artistically.

Madeline Heyder, pianist, a former pupil of Mr. Warford's and now a Peabody Institute Scholarship pupil, acquitted herself with credit in the Bach-Liszt A Minor Prelude and Fugue, Chopin's Berceuse and the Strauss-Schulz-Evler paraphrase on the "Blue Danube." More than a hundred guests were present, among them many persons prominent in New York musical and social circles.

Mme. Meysenheym's Musical Soirée

A musical soirée given by Mme. Cornelia Meysenheym and her pupils at the Waldorf-Astoria last week attracted a numerous audience, which included A. Van de Sande Backhuysen, Consul of the Netherlands in New York. All the pupils participated in the opening numbers, a chorus from "The Huguenots" and Richard's "Carmena," the former for women's and the latter for male voices. Among the solo participants, all of whom did credit to the teaching of Mme. Meysenheym, were the Misses Wolff, Lenzer, Manning, Bower and Saron, Mmes. Crouch, Sweeney and

Rogers, Dr. Monroe and Messrs. O'Brien, Meysenheym, Carner and others.

Klibansky Pupils' Wanamaker Recital

Artist pupils of Sergei Klibansky gave a Lenten song recital on April 8 at the Wanamaker Auditorium. Each of the singers showed the results of excellent training. The program contained arias from "Don Juan," "La Tosca," "Madama Butterfly," "Ernani," "Il Trovatore," "Der Freischütz" and "Pagliacci," and several songs by American composers, such as Charles Gilbert Spross, Mrs. H. A. Beach, Sidney Homer and Liza Lehmann. Those taking part were Lalla Bright Cannon, Paul F. Eichorn, Mrs. Jean Vincent Cooper, Bernhard Woolf, Mrs. Emerson Williams, Emerson Williams, Norma Weber, Louise Wagner and Arabelle Marifield. Alice M. Shaw was the able accompanist.

Ziegler Professional Pupils in Program

Professional pupils of the Ziegler Institute of Normal Singing were heard to excellent advantage on April 2 in a recital at the school. The program was interestingly diversified by dramatic readings by Charles Floyd. Although made up mostly of operatic arias, the program was replete with songs by American composers—Harriet Ware's "Boat Song," Charles Gilbert Spross's "Will o' the Wisp," and several Chadwick songs. Those taking part were Claire Gillespie, soprano; Cecelia Greenebaum, soprano; Carolin Dewey, soprano; Blanche Hine, contralto; Mrs. M. L. Mugge, soprano; Mrs. A. Whitehill, contralto; Gladys Chandler, soprano, and Mrs. Harold Gills, soprano.

FINAL SCHUMANN MUSICALE

Wilma Hillberg, Mrs. Wiley, Althouse and Speaks in Club's Program

The final monthly reception-musical of the Schumann Club of New York, Percy Rector Stephens, conductor, was held at Mr. Stephens's studios on Thursday afternoon, April 9. Paul Althouse, the young American tenor of the Metropolitan, sang two Chadwick songs, "Sweet Wind That Bows" and "In Bygone Days" in superb fashion and the "E lucevan" aria from "Tosca." He was in exceptionally fine voice and sang with abundant vocal beauty and expression. His accompaniments were played artistically by Arthur Leonard.

In Strauss's "Allerseelen" and "Zueignung" Mrs. Louise Wiley, soprano, made a splendid impression, which she duplicated later in Von Fielitz's "Der Kraut Vergessenheit." There was much interest in the hearing of Oley Speaks, the popular American composer, who was present and sang his "To You" and "The Road to Mandalay," accompanying himself at the piano. Wilma Hillberg, a Swedish pianist, new to New York, played in brilliant fashion a set of "Swedish Dances" arranged by Anderson and Saint-Saëns's "Etude en forme de Valse." She is a performer of unusual capability equipped with a virtuoso technic and musical understanding.

Mrs. J. R. Phister, president of the Schumann Club, received the guests.

Hornberger Plays Own 'Cello Sonata in Tonkünstler Concert

It is seldom that the Tonkünstler Society gives a more enjoyable program than that of April 7 at Memorial Hall, Brooklyn. An interesting feature was the playing of the sonata, "Finlandia," on the cello by its composer, G. O. Hornberger. Its theme is the transition of Finland from a constitutional government under Alexander II of Russia to a

Dr. Floyd S. Muckey Nasal Resonance

This is defined as the reinforcement of tone by means of the air in the cavities above the soft palate—upper pharynx and nose. It is not to be confused with tone produced by "ming mung" or any "ng" exercises which unless correctly practised induce false cord action—the most pernicious and dangerous form of interference. These cavities contain at least one-half the resonance space of the vocal instrument. If the singer permits the soft palate to rise these important cavities are shut off. By this habit one-half the volume of the voice is lost. A certain richness of quality due to the higher overtones which depend for reinforcement upon the complex shape of the nasal cavities is also lacking. Can you hear nasal resonance or detect its absence? Test for nasal resonance—sound a tone on any vowel and while the tone is still sounding close the nostrils with thumb and finger. If the soft palate is raised the quality of the tone will not change. If you are getting nasal resonance the change will be marked.

The Halsworth, 92nd St. and West End Av.

degraded province during the reign of the successor. Mme. Hildegard Hoffmann-Huss sang several of her husband's compositions with telling effect, and from Livingston Chapman, the Brooklyn baritone, and Carl H. Tollefsen, violinist, other solos were heard. Mr. Tollefsen and Mrs. Augusta Schnabel-Tollefsen gave a suite for violin and piano.

G. C. T.

STIRRING "STABAT MATER"

Adèle Krahé Able Soloist with Choir Under Emil Reyl's Baton

On Palm Sunday Mme. Adèle Krahé sang in Rossini's "Stabat Mater," which was masterfully performed by the choir of St. Joseph's Church, New York, under the direction of Emil Reyl. Mme. Krahé sang her part with accomplished art, musical taste, technical skill and sweetness of voice. In the "Inflammatus" the voice of this mistress of coloratura rang out with the fullness of a dramatic soprano, predominating over the combined forces of chorus, orchestra and organ.

In the concert program preceding the performance of "Stabat Mater" Mme. Krahé sang a difficult church aria by Sixto Perez, "O sacrum convivium," in which she displayed all the fine qualities of her beautiful soprano. The listeners were so enraptured that at the close they burst forth into applause, despite the conventions of a church concert program. The other able soloists included Mrs. M. F. Corcoran, Val Menges, Frank Kuczinski's and Henry Hartman. Harry Karl was the organist.

Under Mr. Reyl, who has for four seasons been conductor of the Catholic Oratorio Society, the St. Joseph's Choir has progressed until it is one of the best Catholic choirs in New York. In this performance its achievements reminded one more of an oratorio society than a church choir. While the numbers sung with orchestra and organ gave proof of the choir's effectiveness and musicianship, the *capella* numbers showed the vocal training, perfect intonation and expressiveness. Special mention must be made of the *capella* chorus "Eia mater, fons amoris." The final chorus, "in Sempiterna," was rendered with true understanding of the polyphonic style. A chorus composed by Mr. Reyl was a feature of the concert.

INTERESTING NOVELTIES

SONGS

- Edward Shippen Barnes. Two sacred songs:
1. The Shadow of the Almighty. High. E to G 60
 2. The Fatherland. Hymn for solo voice. High. D to Ab 60
- Geo. W. Chadwick. Five songs for a high voice:
1. The Bobolink. D. D to F# 60
 2. The Voice of Philomel. E. D to G 60
 3. When Phillis Looks. F to A 60
 4. When She Gave Me Her Hand. D to G 60
 5. Roses. Db to G (A) 60
- Elizabeth R. Mitchell. Two songs:
1. Un doux lien (A loving bond). Medium voice, Eb. B to F 60
 2. Many a Beauteous Flower. Medium voice, Db. C to F 60
- Milligan, H. V.
- The Rose and the Bee 60
- Love Me 60
- Attilio Parelli.
- Down the Vale. High voice, D. D to G 60
- Leo Smith. Five songs for a high voice:
1. The Wild Flower's song. C. Eb to Ab 60
 2. Laughing Song. F. D to A 60
 3. I Love the Jocund Dance. Db. C to G 60
 4. My Star. Cm. Eb to Ab (Bb) 60
 5. Cradle Song. C. D to F 60

Songs—Continued

- James H. Rogers:
- Sea Fever. High 60
- Love's on the High Road. High 60
- Wind Song. High 50
- Autumn. High 60
- PIANO SOLOS
- C. Czerny. Op. 755, complete. Perfection in style. Revised and fingered by Sigmund Herzog (Library 1158) 1 00
- Albert von Doenhoff. Valse in E Flat 60
- A. Goetzl. Op. 19. Three compositions for pianoforte:
1. Dream fancies 60
 2. Pavlova 60
 3. Matinée de printemps 60
- Enrique Granados. Compositions for pianoforte:
- Op. 35. Valse de concert 1 00
 - Op. 36. A la Cubana 75
 - Op. 37. Danzas españolas 75
 - Op. 38. Marche militaire 60
- VIOLIN AND PIANO
- Henry Ern. Three pieces:
- Sérénade 1 00
- Capriccio 1 00
- Romance pathétique 75
- Edwin Grasse. Wellenspiel (Waves at Play) 60
- Alfred Pusey-Keith. Memories of the beach:
1. Morning 60
 2. The Murmur of a Shell 60
 3. Shrimping 60
 4. The Haunted Cave 60
 5. The Sand Castle 60
 6. Sunset 60

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"DESOLATE CITY" SUNG

Mabel W. Daniels Conducts Her Own Composition in Boston

BOSTON, April 11.—For the first time since its auspicious "first hearing" at the Peterboro, N. H., Festival last Fall, "The Desolate City," from the pen of Mabel W. Daniels, was heard in its native city, at the MacDowell Club Concert in Jordan Hall on Wednesday afternoon.

The composition, for baritone voice and orchestra, was on this occasion performed by Bernard Ferguson and the MacDowell Club Orchestra, with the composer in the conductor's stand. That it made a lasting impression was proved by the great volume of applause that both composer and soloist received.

Reinald Werrenrath, who sang the work at its first public performance, above referred to, is to sing it again for the Syracuse Festival on May 4, with the Theodore Thomas Orchestra of Chicago furnishing the accompaniment and Miss Daniels conducting.

The following club members also contributed to Wednesday's program: Mrs. Arthur Beebe Chapin, soprano; Ethel Damon Clark, pianist; J. Barbara Werner, violinist, and Adelina Connell, accompanist. W. H. L.

WINS PIANO PRIZE

Herbert W. Ringwall the Best Player in New England Conservatory Class

BOSTON, April 7.—Herbert W. Ringwall, of Bangor, Me., won the Mason & Hamlin prize of a grand pianoforte given in competition to the most proficient pianist of the senior class of the New England Conservatory of Music of Boston. Ten contestants appeared in Jordan Hall before a jury composed of Dr. Carl Muck, conductor of the Boston Symphony Orchestra; Harold Bauer, pianist, and George W. Chadwick, director of the Conservatory. Each student played the Bach Prelude and Fugue in C Major, Beethoven's Sonata in E Flat Major, op. 81, and Chopin's Etude in C Sharp Minor, op. 10.

The winner is a son of K. A. Ringwall, a pianist and music teacher of Bangor, from whom he had his first instruction. He entered the Conservatory in 1908, and has been a pupil of Alfred De Voto. He expects to return next Fall for special work in the organ school. W. H. L.

BRUCH MSS. PRESENTED TO NATIONAL LIBRARY

Original of "Romanza" Goes to Washington Institution—Two Philadelphia Concerts

PHILADELPHIA, April 13.—The committee of the Max Bruch Manuscript Fund, of which Constantin von Sternberg of this city was chairman, has, from voluntary contributions, just purchased the full score manuscript of the "Romanza" Op. 42, for violin, by Max Bruch, and presented it to the National Library in Washington. Among the many works for violin by Bruch, this "Romanza" in A Major ranks next to the Concerto in G Minor as regards popularity, and the original manuscript score now forms one of the most precious autographs in the Library of Congress. Mr. von Sternberg, who has been mainly instrumental in the purchase of the manuscript, having attended to the entire matter himself, with the assistance of Andrew Wheeler, also of this city, who received the contributions, offers this explanation in referring to the purchase: "Some people have intimated that the entire transaction flavored of an act of charity towards the veteran master, Bruch. Against this view of the matter I wish most emphatically to protest. It was a business transaction pure and simple."

A recent recital of much interest was that given by Margarethe Boye-Jensen, the Danish contralto, at Witherspoon Hall, with Olaf Jensen, pianist, as the assisting artist. Mme. Boye-Jensen is a singer of distinguished ability, who has won success, both in this country and abroad, her voice being a contralto of rare power and beauty of quality, while her vocalism is highly effective in the authority and refinement of its artistry.

The Combs Conservatory Orchestra, under the direction of Gilbert Raynolds Combs, was heard in a well rendered program, at a concert given in Musical Fund Hall last Tuesday evening. The orchestra, made up of about seventy pupils of the Combs Conservatory of Music, has acquired surprising efficiency under the able and sympathetic direction of Mr. Combs, a variety of compositions being played with admirable effect. On Tuesday evening's program were Mendelssohn's "Fingal's Cave" Overture, "Scènes Pittoresques," by Massenet, and selections by other famous composers, while of especial interest were two short orchestral pieces by Mr. Combs, "Legend" and "Just Between Ourselves," both of which disclosed marked merit and were cordially received. There was also generous applause for the soloists, Virginia Snyder, pianist; Theodore Cella, harpist, and Edward Strasser, violinist, the accompanist being Earl E. Beatty. A. L. T.

ADELE KRÜGER'S SUCCESS

Soprano Wins Laurels in Concerts Around New York City

Adele Krüger, the soprano, was engaged by Richard Trunk, for the concert given by the New York Arion, on March 28. Accompanied by the orchestra, Mme. Krüger sang an aria from Gluck's "Iphigénie" and three songs—"Heimat Mein" by Gretchaninoff, "Erster Strahl" by Richard Trunk and "Zueignung" by Richard Strauss. On April 4 Mme. Krüger appeared at the concert of the Deutscher Verein of Staten Island, which preceded the closing ball of the society. She sang *lieder* by Russian composers and a group of songs by Richard Trunk.

On Palm Sunday society on Staten Island was entertained at a delightful musicale given by Mr. and Mrs. Rudolphe Frese, of No. 94 Clinton avenue, New Brighton. Once again, the lovely voice of Adele Krüger was enjoyed. The late arrival of another artist compelled Mme. Krüger to add many numbers to the program, the guests insisting upon encores. Before the musical ended Mme. Krüger had obliged by singing fourteen songs in German and English and by special request gave also "One Fine Day" from "Madama Butterfly."

Technically, and from the standpoint of interpretation and diction, Mme. Krüger has reached the place where her singing makes a strong appeal to the critical and exacting.

WICHITA ORCHESTRA FINALE

Symphony Organization Has Had Highly Successful First Season

WICHITA, KAN., April 11.—The Wichita Symphony Orchestra closed its first season recently with a splendid concert, the last of four. Conductor Theodore Lindberg presented several of the standard symphonies with good effect during the Winter. The season has been so successful that six concerts will be given during 1914-1915, and the membership of the organization will be augmented. Concerts will be given Sunday afternoon.

Maud Powell, Mme. Chilson-Ohrman, Mildred Potter and Giuseppe Fabbri were the soloists this season. Each was accorded a good reception. For next season Mme. Powell, Louise Jansen-Wyle and Lucile Barnolt have thus far been engaged. Iris Pendleton is manager of the orchestra.

MacDowell Lecture by His Widow

Mrs. Edward MacDowell is to give a lecture-recital on "MacDowell and His Ideals" for the Pi Tau Kappa Club at the Old First Presbyterian Church, New York, on April 20.

is now the home of her daughter, Mrs. Herwegh von Ende (Adrienne Remenyi). The Remenyi "Salon" soon became the rendezvous for celebrated artists and musicians. Ingersoll and De Pachmann, lifelong friends, considered her the most keenly intellectual woman of her time. They left their beautiful home sixteen years ago when Eduard Remenyi played his last encore at a concert in San Francisco.

Mme. Remenyi leaves a son, Tibor, who lives in Akron, and a daughter, Adrienne, the wife of Herwegh von Ende, the director of the von Ende School of Music, herself once a noted singer, the god-daughter of Franz Liszt.

Henri Petri

Henri Petri, one of the distinguished pupils of the famous Joachim, died on April 9 in Dresden. Since 1889 he had been the concertmaster of the Royal Opera Orchestra. He was born at Zeist, near Utrecht, in 1856. After six years at the Gewendhaus in Leipzig he was called by Ernst von Schuch to the orchestra of the opera house in Dresden.

Morris Bezman

DENVER, April 4.—Morris Bezman, former concertmeister of the Denver Philharmonic Orchestra, and prominent here as teacher and soloist, died from tuberculosis last Tuesday after a lingering illness. J. C. W.

ANOTHER RUSSIAN HONOR FOR HENRY F. GILBERT

Russian Conductor Glière to Give Special Concert of His Music and That of Scriabine and Strauss

BOSTON, April 13.—There is a little interesting information to be added to the announcement of the concert of American music to be given by Reinhold Glière, the conductor of the Imperial Orchestra of Moscow and of orchestral concerts in Kiev, which has already appeared in MUSICAL AMERICA. After examining music by Henry F. Gilbert, Glière has written to America for the score and parts of Mr. Gilbert's orchestral compositions, stating that he needs them immediately, as he has found his music of such importance that he purposes to arrange a special concert devoted to the compositions of this American composer, together with compositions by Scriabine, the Russian, and Strauss, the German.

This is a tribute which may well give pleasure to those who have followed Mr. Gilbert's career as a composer, since, in addition to the welcome which his compositions have received throughout this country of late years, the invitation from a leading musician of Russia constitutes proof that his music is of more than local import, and that it is considered capable of making its effect side by side with the music of two representative composers of Europe. O. D.

PLAN ORCHESTRA SERIES

Memphis Wants Fortnightly Concerts by Wallerstein Organization

MEMPHIS, TENN., April 11.—A splendid showing was made by the Beethoven Orchestra in its second concert last Thursday afternoon. Schubert's Sixth Symphony was the principal number and was well played. "Dragoons of the Villars," by Maillart, was given a brilliant performance. Beethoven's "Turkish March," from the "Ruins of Athens," and the "Procession of Bacchus," from Delibes' "Sylvia," completed the program. Conductor Arthur Wallerstein is getting better results each season. So successful has he been that an effort is being made to arrange for fortnightly concerts during five months of next season. Mrs. C. P. J. Mooney, contralto, sang "My Noble Knights" from "Les Huguenots," Huë's "J'ai Pleuré en Rêve," Liza Lehmann's "Roses After Rain" and responded to an encore with "L'Enfant" by Gaynor.

The First Methodist Choir, under the direction of John B. Vesey, baritone, gave Stainer's "Seven Last Words" in the church auditorium on Good Friday night to an audience of over 1,500 persons. The choir was assisted by Mrs. John Vesey, soprano; C. C. Heintz, tenor; Angelo Cortese, harpist, and Louis Carlisle, cellist. E. T. W.

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Mme. Gizella Remenyi

Simple services marked the burial of Mme. Gizella Remenyi, widow of the great violinist Remenyi. The funeral on April 8 was attended by the artists and musicians of Akron and Cleveland and Hungarians and the Hungarian consul.

Mme. Remenyi was the daughter of a noble family in Hungary, de Fay de Fay, born in 1836. At an early age she married Eduard Remenyi in opposition to her family. The wedding was one of the most brilliant in musical annals. Franz Liszt composed a special "Wedding March" for the occasion and himself officiated at the organ, and had always been a great friend of the Remenyis.

Twenty-one years ago the Remenyis came to New York and lived almost opposite to the present von Ende School of Music on Eighty-fifth street, which

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William B. Burbank of Boston has been appointed organist at the First Methodist Church in Hyde Park, Mass.

John A. O'Shea, the Boston organist, has returned to his work in that city, after a two weeks' recuperation in Summerville, S. C.

Rudolf Friml, composer of "The Firefly," has returned to Los Angeles for a few months. He expects to write a number of piano compositions during his stay.

The American String Quartet of Boston, assisted by Rosetta Key, soprano, and Huyman Buitekan, pianist, gave a concert for the Community Club of Roslindale, Mass., on April 3.

Frederic W. Berryman has resigned his position as organist and musical director of the First Methodist Episcopal Church, Port Huron, Mich., to take charge of the music in one of the large Methodist churches at South Bend, Ind.

Laura Comstock Littlefield, soprano, assisted the Alfred Holy Trio, Alfred Holy, harpist; Jacques Hoffmann, violinist, and Carl Barth, violoncellist of the Boston Symphony Orchestra, in a musicale at the Hotel Somerset, Boston, on April 15.

Pomona College, Los Angeles, has let the contract for a \$90,000 music hall. The building will be 250 feet long with an auditorium seating 1,000. Thirty rooms will be given to the musical department of the college, which is under the direction of F. A. Bacon.

Mendelssohn's "Hear My Prayer" and Gounod's "Redemption" were sung by the choir of the First Presbyterian Church and Stainer's "Crucifixion" was given by the choirs of the First Methodist and St. John's Episcopal churches during the Easter celebration at York, Pa.

The latest women's choral society in Washington, D. C., is that of the Polyphonic Club under the direction of R. Mills Sibly. At its latest meeting the selections offered were "After Many Days," Elgar; "When Flowery Meadows," Palestrina, and "Whilst the Bright Sun," Bird.

The Washington Sängerbund, under the direction of Armand Gumprecht, sang several choruses at a recent concert in which the United States Marine Band assisted. The soloists were A. Di Marco, mandolin; Earl Carbaugh, baritone; Mary Sherier, soprano, and George O'Connor, songs.

An interesting program was given at Unity Church, Brooklyn, on April 7, under the auspices of the choir. Soloists who participated were Mrs. Maude Campbell Fuller, soprano; Ernest Burroughs, tenor, and Herbert MacCulloch, baritone. Organ selections were played by Harold Stewart.

The choir of the First Methodist Church of Port Huron, Mich., under the direction of Frederic W. Berryman, gave Stainer's Lenten cantata "The Crucifixion," on Good Friday. On Easter Sunday evening this choir sang "The Glory of the Resurrection" by Charles Gilbert Spross.

J. C. Wilcox, of Denver, is rehearsing about fifty of his vocal students for a concert of ensemble singing, to be given on April 24. Part songs will be sung by a mixed choir of thirty voices, a women's choir of thirty voices and a male choir of sixteen voices, together with quartets and duets.

A congregation which occupied every seat in Christ Church, Bridgeport, Conn., listened raptly to Spohr's "The Last Judgment," on Sunday afternoon, April 5. The soloists were Mary Kellogg, soprano; Florence Goulden, contralto; Clifton Flathers, tenor, and J. C. Collins, basso. Edmund Dodge presided at the organ.

The Schubert Rondo in B Minor, op. 70, and the Sinding Sonata in D Minor, op. 99, will be among the features of the joint-recital which Ethel Leginska, pianist, and Marie Caslova, violinist, will give in Aeolian Hall, New York, Tuesday evening, April 21. The performance of the Sinding number will be its first in America.

The Racine (Wis.) Women's Club closed its music department season by giving a Wagner-Gounod program under the direction of Mrs. Leo A. Peil. The assisting artists were Frederick Carberry, baritone, Milwaukee, and Albert Fink, violinist, Racine. This was the third and last musical meeting of the club's season.

The choir of Christ Church, Greenwich, Conn., and that of St. John's Church, Yonkers, N. Y., joined forces in a fine presentation of Sir John Stainer's "The Crucifixion" in St. John's Church on Thursday evening, April 9. The soloists were George Oscar Bowen, tenor, Dr. Carl Elliot Martin, basso, and William Macdonald, basso.

Milwaukee will entertain the annual convention of the Wisconsin Association of Music Teachers for the first time on April 20, 21 and 22. Previous conventions have been held in the cities which are the seats of the various universities and colleges, including Madison, Ripon, Appleton, Beloit and Janesville. Marquette University Conservatory will act as host.

The alumnae and undergraduates of Wellesley College, who reside in Albany, N. Y., recently gave a concert for the benefit of the fund to restore the Wellesley buildings destroyed by fire. Those who took part were Frances de Billa Ball, pianist; Mrs. Fred Kerner, contralto; Mrs. Leo K. Fox, soprano; Leo K. Fox, baritone; Janet Lindsay, violinist, and Mary Ida Hare, reader.

Marie Sundelius, soprano; Adelaide Griggs, contralto; Arthur Hackett, tenor, and Earl Cartwright, baritone, were the assisting soloists when a chorus of 100 voices from the Choir Guild of the First Baptist Church of Lexington, Mass., gave Gaul's "The Holy City" in Lexington Town Hall on April 1. The Boston Festival Orchestra accompanied and Clarence E. Briggs was the director.

Another of Carl Fiqué's pupils, Anna Christine Schmidt, made her debut as a pianist at the Fiqué Musical Institute on April 4. Her selections were delightfully given, among them being Saint-Saëns's Concerto in G Minor, with the orchestral parts played by Mr. Fiqué on another piano. Alice Mulstein, contralto, assisted in the program, accompanied by Katherine Noack-Fiqué.

George Copeland, the Boston pianist, was the guest of honor at the regular monthly meeting of the Music Lovers' Club of that city, at the home of Mme. Edith Noyes Greene, president, on April 6. Mr. Copeland gave the entire program for the club, and his selections from Scarlatti, Mozart, Chopin, Liszt, Jongen and Debussy were received with enthusiasm by the largest audience of the season.

On Good Friday evening, Bach's oratorio, "St. Matthew Passion," was given at the Zion Lutheran Church, Brooklyn, by a chorus and soloists, under the direction of Carl Fiqué. The soloists included Mme. Katherine Noack Fiqué, soprano; Mrs. Anna Treckmann, alto; Henry Weimann, tenor; August Soenichsen, basso; Anna Schorling, soprano; Edna Meinken, soprano, and Henry Bahr, basso.

Friends, students and graduates of Wellesley College recently gave a concert at Bridgeport, Conn., in aid of the fund needed to rebuild College Hall,

which was recently destroyed by fire. The soloists who gave their services gratuitously were Iva Ruth King, reader; Gertrude L. McAuliffe, contralto; Sidney Colburne, tenor, and a trio comprised of Mabel French, Arthur Platt and Louis Sammis.

The Lenten organ recitals, under the direction of H. H. Freeman, at St. John's Church, Washington, D. C., closed with an exceptionally fine program by S. Wesley Sears, organist of St. James Church of Philadelphia, assisted by Anton Kaspar, violinist. Mr. Sears played "Hosannah," Dubois; "Romanza," Svendsen; Fugue in E Flat, Bach; "Echo Bells," Brewer; "Spring Song," Hollins; Intermezzo, Callaerts; Andante Cantabile, Widor, and Toccata in F, Widor.

"The Crucifixion" was admirably given in the Church of St. John the Evangelist, Schenectady, N. Y., Palm Sunday evening, under the direction of J. Bert Curley, organist. The solo parts were sung by Joseph L. Battle, a tenor of unusual power, and Frank X. Breymaier, bass, a member of the choir. Olive M. Kline, soprano, and Marguerite Dunlap, contralto, were the soloists at the Holy Week musical service at the Union Presbyterian Church of Schenectady.

Mrs. Gertrude Holt, soprano, with Harris S. Shaw at the piano, gave an attractive group of songs before a large audience of members and friends of the Musical Art Club, of Boston, in the salon of the Copley-Plaza Hotel on April 9. Jessie Davis, the Boston pianist, was also on the program, playing a Grieg Nocturne and "Impromptu," Fauré, in addition to the piano part in Grieg's Sonata in G, which she played with Louis Schmidt, violinist of the New York Philharmonic Orchestra.

Fine shading and precision were revealed in the concert given by the University of Arkansas Glee Club on March 26. Among the most interesting numbers presented were Grieg's "Landkennung" and Schubert's "Am meer." Henry Doughty Tovey, director of the university's school of music, contributed several well played piano solos. The pupils of Mr. Tovey and those of Mrs. Bateman and Mrs. Vandeventer-Crockett appeared in a recital on April 2. Carl Beutel, composer-pianist, played a recital on April 4.

Prof. Charles W. Morrison, director of the Oberlin Conservatory of Music, announces the following dates for the Artist Recital Course of the Spring term: April 28, Charlotte Ruegger and Elsa Ruegger in a joint violin and cello recital; on May 12, a symphony program by the Chicago Symphony Orchestra, Frederick Stock, conductor. On May 22 Alma Gluck, soprano, will give a vocal recital. The Oberlin Musical Union will sing the "Odysseus" by Bruch and "The Children's Crusade" by Pierné at its May Festival.

Nelle Boutelle, dramatic soprano; Albert Schott, tenor; Theodore von Hemert, *liedersinger*; Jennie Beasey and Helen Chase, accompanists, gave a concert in Yonkers March 26. In a long miscellaneous program there was much excellent singing and playing. Mr. von Hemert was well heard in songs by De Koven, Schubert, Schumann, von Fielitz, Loewe and the Prologue to "Pagliacci," Miss Boutelle in songs of Sans Souci, Arne, Tosti and Pergolesi, while Mr. Schott delivered Cadman's "Four American Indian Songs" and two Wagner arias in a competent manner.

The Choral Society of the University of Wooster, Ohio, gave a choral concert on March 26, assisted by two of the faculty of the Oberlin Conservatory of Music. William K. Breckenridge, professor of piano, played the "Spinning Song" by Wagner-Liszt, "Chanson Napolitaine" by Saint-Saëns and the "Caprice Espagnol" by Moszkowski. Friedrich Goerner, professor of cello, also played the following numbers: "Devotion" by Popper, "Scottish Song" by Lindner and a Scherzo by Von Goens. The assisting artists also appeared in the Suite for Cello and Piano by Boellmann.

A program of excerpts from modern French opera was given before members of the American Music and Art Society of Denver recently, under direction of Jeanne de Mar. The performers were Mrs. Edward W. Collins and Elizabeth Young, sopranos; Mrs. Lola Carrier

Worrell and Mrs. Theresa Eells, pianists; Frankie Nast, violinist; Mrs. Pierpont Fuller, viola; Robert H. Edwards, tenor; Forrest Rutherford, baritone; Dr. von Dworzak, violinist, and George Harvey, Jr., cellist. Composers represented were Saint-Saëns, Debussy, Georges, Lefebvre, Dukas and Erlanger. Mrs. Caroline H. Walker gave illuminating comments on the various works.

Accompanied by Harris S. Shaw, the prominent coach and pianist, Edith Castle, contralto, sang a group of French and English songs at the season's final meeting of the Chromatic Club, of Boston, March 31. Others contributing to the program were Mrs. Willis Glenn Parmelee, violinist; Mrs. Georgia Prey Lassells, cellist; Mrs. Minnie Little Longley and Mrs. Esther Schieldlach, pianists; Mrs. Celeste Stranahan, soprano, and the Misses Whitaker in a violin and piano number. On alternate Tuesdays, up to and including May 12, Mrs. Richard Hamlin Jones, president of the club, is giving, by general request, a series of discussions on "Modern Modes in Music and Lyric Drama."

Mrs. C. L. Harris, president of the Chopin Club, Providence, spoke at its last meeting of the National Federation of Musical Clubs, while Dr. W. Louis Chapman, the retiring president of the federation, spoke of the advance made in the establishment of the Providence Symphony Orchestra and the excellent work of the Arion Club. The election of officers for the ensuing year resulted as follows: President, Edwin Ernest Wilde; first vice-president, C. L. Harris; second vice-president, Hugh F. MacCall; third vice-president, Helen Hogan; secretary, Mary E. Davis; treasurer, Evsead Appleton; committee on lectures, Albert T. Foster, chairman; committee on libraries, Dr. W. Louis Chapman, chairman; committee on membership, Gertrude Lawson, chairman.

"The Crucifixion," by Stainer, was given in Washington, D. C., last week by the choir of St. Paul's Episcopal Church under the direction of James M. Cheney, Jr., by the choir of Trinity Lutheran Church, under the direction of John S. Thiemeyer, and by the choir of the Church of the Covenant under the direction of Sydney Lloyd Wrightson. Another sacred cantata which was heard in several Washington churches during Holy Week was "The Darkest Hour," by Harold Moore. It was sung at St. Margaret's Church, under the direction of Alfred G. Eldridge, and at Wesley M. E. Church, directed by Mrs. Thomas L. Jones. "The New Life" formed the evening song service of the Westminster Memorial Church, under the direction of Mrs. Frank Byram.

Irish music reigned supreme in the annual concert for the benefit of St. Ann's Orphanage of Salt Lake City, given at the Salt Lake Theater, under the general management of Nora Gleason, choir director of St. Mary's Cathedral. The choruses and tableaux were in the hands of several hundred children ranging from two years upward, and remarkable as it may seem, not a cue was missed in the entire performance. Some of the assisting soloists whose numbers were especially admired were Mrs. R. M. Austin in "Peggy Brady"; Genevieve Malone, violinist, who played "Fantasie Brillante," Vieuxtemps, and "The Last Rose of Summer"; P. P. Grady in "Mother Machree," Alcott, and "Believe Me if All Those Endearing Young Charms." The Salt Lake Theater orchestra assisted.

Under the auspices of the Men's Club of the First Presbyterian Church of Asbury Park, N. J., an engaging concert was given on Thursday evening, April 2. The Symphonia Quartet—Edith Hallett Frank, soprano; Alice Louise Mertens, contralto; John W. Nichols, tenor, and Frederic Gunther, bass—offered a varied program, the ensemble numbers being Morgan's "In Fairyland" Cycle, selections from Gounod's "Faust," a Lullaby by Stickles, Smith's "Cobwebs" and the Quartet from "Rigoletto." Mr. Gunther made a fine impression in Hallett Gilbert's "Two Roses" and "Forever and a Day," Miss Frank in Alexander Russell's "Sacred Fire" and Spross's "I Know," Mr. Nichols in Campbell-Tipton's "Spirit Flower," the old English "Banks of Allen Water" and Schneider's "Flower-Rain," and Mrs. Mertens in Tosti's "L'Ultimo Canzone." William Stickles's "Mother Heart" and Whelpley's "The Nightingale Has a Lyre of Gold." William Stickles was an efficient accompanist.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Antosch, Albin.—Tiffin, O., Apr. 28, 29; Oswego, May 22.
Ashley, Ruth.—Toronto, Apr. 18; Buffalo, Apr. 21; Jamestown, N. Y., Apr. 23.
Beddoe, Mabel.—Newark, May 13.
Berry, Benjamin E.—New York, Apr. 21 (People's Chorus).
Bispham, David.—San Francisco, week of Apr. 19; Oakland, Cal., week of Apr. 26; Sacramento, May 3; Stockton, May 7; week of May 11, Los Angeles; week of May 18, Los Angeles; week of May 31, Chicago.
Bloch, Alexander.—Waterbury, Conn., Apr. 20; New York (German Club), Apr. 28.
Brandegée, Hildegard.—Fall River, Mass., Apr. 29; Hartford, Conn., May 4 (Philharmonic Orchestra).
Bryant, Rose.—Easton, Pa., Apr. 23; Glen Ridge, N. J., Apr. 24; Newburgh, N. Y., May 15.
Caslova, Marie.—Syracuse, May 4.
Castle, Edith.—Quincy, Mass., Apr. 21.
Connell, Horatio.—Philadelphia, Apr. 23; Sweet Briar, Va., Apr. 26; Indianapolis, May 1; Philadelphia, May 19; Oxford, O., May 22; Hollidaysburg, Pa., June 8, 9.
Culp, Julia.—New York, Apr. 18.
Davidson, Rebecca.—Tiffin, O., Apr. 29.
Dunham, Edna.—Wilkesbarre, Pa., Apr. 23; York, Pa., Apr. 29; Paterson, N. J., May 8; New York, May 9.
Eubank, Lillian.—Paterson, Apr. 27.
Granville, Charles Norman.—Lowell, Mass., May 12.
Gunn, Kathryn Platt.—New York, Apr. 20; Brooklyn, Apr. 23 and 27; Brooklyn, May 8 and 16.
Harrison, Charles.—Jersey City, Apr. 24; Saratoga, N. Y., Apr. 28.
Huss, Hildegard Hoffmann.—Orange, N. J., Apr. 24.
Hunting, Oscar.—Malden, Mass., Apr. 26.
Ivins, Ann.—Paterson, N. J., Apr. 27.
Jacobs, Max.—Englewood, N. J., Apr. 23; New York (Delmonico's), Apr. 24.
Kaiser, Marie.—Tiffin, O., Apr. 28, 29; Kansas City, May 4; Emporia, May 6; Iola, May 7; Fort Scott, May 8; Coffeyville, May 11; Hagerstown, Md., May 15.
Kellerman, Marcus.—St. Cloud, Minn., Apr. 18; Oregon, Ill., Apr. 20; Polo, Ill., Apr. 21; Freeport, Ill., Apr. 22; Moline, Ill., Apr. 23; Winona, Minn., Apr. 24; Council Bluffs, Ia., Apr. 26; Ft. Dodge, Ia., Apr. 27; Athens, Ga., Apr. 30; Anderson, Ga., May 1; Greenville, Fla., May 2; Chester, Ga., May 3; Rock Hill, May 4; Charlotte, May 5; Salisbury, May 6; Winston-Salem, May 7; Greensboro, Ga., May 8; Durham, May 9; Goldsboro, May 10; Wilmington, Ga., May 11; Fayetteville, May 12; Sumter, May 13.
Kerns, Grace.—Portland, Me., Apr. 22; Brooklyn, Apr. 26; Summit, Apr. 28; Newark, Apr. 29; Richmond, Va., May 11.
Knight, Josephine.—Lowell, Mass., May 12; Springfield, Mass., May 15, 16; Morrisville, Vt., May 20, 21.
Koelling, Helene.—Æolian Hall, New York, Apr. 23.
Levin, Christine.—Southwest and Middle West, to Apr. 25.
Lindquest, Albert.—Alton, Ill., Apr. 22; Lawrence, Apr. 30; Mt. Vernon, Ia., May 31.
Lund, Charlotte.—New York, Apr. 19, 20; Philadelphia, Apr. 27.
McCormack, John.—Hippodrome, New York, Apr. 19; Scranton, Pa., Apr. 20; Philadelphia, Apr. 21; Indianapolis, Apr. 23; Springfield, O., Apr. 24; Brooklyn, N. Y., Apr. 26; Trenton, N. J., Apr. 27; Paterson, N. J., Apr. 29; Cleveland, May 1; New York, May 3; Syracuse, N. Y., May 4.
Miller, Christine.—Chicago, Apr. 20; Grand Forks, N. D., Apr. 23; Indianapolis, May 1; Syracuse (Festival), May 5, 6; Denver, Col., May 29, 30; Louisville, Ky., June 24, 25, 26.
Miller, Reed.—New York, Apr. 27; Chicago, Apr. 30; Canandaigua, N. Y., May 19; Jersey City, N. J., May 26.
Ormsby, Frank.—Pleasantville, N. Y., Apr. 22; New Rochelle, Apr. 23; Brooklyn, Apr. 30.
Paderewski, Ignace J.—Chicago, Apr. 17, 18.
Potter, Mildred.—Newburg, Apr. 20; New York Oratorio Society, New York, Apr. 25; Trenton, Apr. 30; Spartanburg, S. C., May 7, 8; Nashua, May 14, 15.
Reardon, George Warren.—Mt. Vernon, N. Y., Apr. 20; Brooklyn, Apr. 21; Locust Valley, May 7; Yonkers, N. Y., May 14; East Orange, N. J., May 18; Tarrytown, May 22.
Rennay, Leon.—Paterson, N. J., Apr. 28.
Rogers, Francis.—New York, Apr. 20 and 22; Washington, Apr. 24; Groton, Mass., May 5.
Sarto, Andrea.—Hartford, Apr. 24; Saratoga, Apr. 28; Detroit, May 25.
Schnabel-Tollefsen, Mme.—Æolian Hall, New York, Apr. 15.

Simmons, William.—Jersey City, May 20; Haverhill, Mass., Apr. 21.
Sorrentino, Umberto.—New York (Waldorf-Astoria), Apr. 23; New York, Apr. 25 (Astor); Providence, R. I., Apr. 30.
Stephens, Percy Rector.—Nashua, N. H., May 15.
Stevenson, Lucille.—Milwaukee, May 5.
Sundellus, Mme. Marie.—Quincy, Mass., Apr. 21; Boston, Apr. 23; Cambridge, Mass., Apr. 24; Minneapolis, June 8-11 (Swedish Festival).
Thompson, Edith.—Brooklyn, N. Y., Apr. 22.
Thornton, Rosalie.—Boston, Apr. 22, 23.
Tollefsen, Mme. Schnabel.—Æolian Hall, New York, Apr. 15.
Tollefsen, Carl H.—New York, Apr. 12; Brooklyn, Apr. 19.
Trnka, Alois.—New York, Apr. 19; New Van der Veer, Nevada.—New York, Apr. 27; New York, May 3; Canandaigua, N. Y., May 19.
Wells, John Barnes.—Elmira, N. Y., Apr.

22; New York, Apr. 30; Hartsville, S. C., May 6 and 7; Englewood, N. J., May 12.
Werrenrath, Reinald.—Commerce, Tex., Apr. 18; St. Louis, Apr. 24; New York (Waldorf-Astoria), Apr. 29; New York (Astor), Apr. 30; Geneva, N. Y., May 1; Syracuse, N. Y., May 4, 5; Ann Arbor, Mich., May 16; Waterbury, Conn., May 22; Montclair, N. J., May 29.
Wheeler, William.—Easton, Pa., Apr. 23; Orange, N. J., Apr. 24; Mt. Kisco, N. Y., Apr. 29; New York (University Glee Club), Apr. 30.
Ysaye, Eugen.—Carnegie Hall, New York, Apr. 18.
Orchestras, Quartets, Chorus, Etc.
Chicago Symphony Orchestra.—Chicago, Apr. 17, 18; Milwaukee, Apr. 20.
Gamble Concert Party.—Wellington, Kan., Apr. 18; Conneaut, O., Apr. 20.
Kneisel Quartet.—Auburn, N. Y., Apr. 20; New York, Apr. 23; Institute Musical Arts, New York, Apr. 27; Middlebury, Conn., May 7.

Manhattan Ladies' Quartet.—Maplewood, N. J., Apr. 22; Hoboken, N. J., Apr. 24; New Haven, Conn., May 1; Elizabeth, N. J., May 4; New York City, May 9.
Oratorio Society of New York.—Carnegie Hall, New York, Apr. 25.
Sinsheimer Quartet.—New York (Waldorf-Astoria), Apr. 18.
St. Paul Symphony Orchestra.—Chanute, Kan., Apr. 18; Parsons, Kan., Apr. 20; Independence, Kan., Apr. 21; Tulsa, Okla., Apr. 22; Little Rock, Ark., Apr. 23; Muskogee, Okla., Apr. 24; Norma, Okla., Apr. 25; Shawnee, Okla., Apr. 26; Blackwell, Okla., Apr. 27; Enid, Okla., Apr. 28; Windfield, Kan., Apr. 29; Lawrence, Kan., Apr. 30; Tarkio, Mo., May 1; Maryville, Kan., May 2; Dubuque, Ia., May 4; Appleton, Wis., May 5 and 6; Oshkosh, Wis., May 7 and 8; Streator, Ill., May 9; Peoria, Ill., May 10.
Witzel Trio.—San Francisco, May 4.
Zoellner Quartet.—Grenada, Miss., Apr. 20; Columbus, Miss., Apr. 21; Tuscaloosa, Ala., Apr. 22; Birmingham, Ala., Apr. 23; Auburn, Ala., Apr. 24; Ft. Smith, Ark., Apr. 27; Warrensburg, Mo., Apr. 29.

CENTURY OPERATIC MELANGE

Scenes from "Faust," "Pagliacci" and "Trovatore" and "Dance of Hours"

An operatic mixture was served to the patrons of the Century Opera Company last week, when the menu consisted of the Garden Scene from "Faust," the first act of "Pagliacci," the tower and prison scenes of "Il Trovatore" and the "Dance of the Hours" from "Gloconda," by Mr. Albertieri's ballet. As revealed on Tuesday evening this combination attracted a moderate sized audience.

To Beatrice La Palme were allotted the rôles of *Marguerite*, *Nedda* and *Leonora*, and she sang them with her wonted charm and finish of style. It would have been better policy, however, for the management to divide the rôles among at least two singers, for no artist, be she ever so versatile, could avoid a certain monotony in this sequence of parts within the limited portions of the operas presented. The audience had a hearing of two admired tenors in the *Faust* of Orville Harrold and Morgan Kingston's *Canio*. Thomas Chalmers sang his "Prologue" rousing, and Louis d'Angelo was an excellent *Silvio*. Alfred Kaufman sang *Mephistopheles* with spirit, and one of his hearers was Leon Rothier, the *Mephistopheles* of the Metropolitan's "Faust." Josef Pasternack took his turn as conductor of regular operatic performances at this house, and guided the "Faust" scene with credit.

K. S. C.

The high light of the Wednesday matinee performance was Morgan Kingston's fine singing of *Canio's* music, and he was recalled seven times after his "Ridi Pagliaccio." Louis Kreidler's *Tonio* was splendid both vocally and histrionically. His singing of the Prologue evoked a furore of applause. Lois Ewell's *Nedda* was the most effective of her impersonations. The garden scene from "Faust" was well done, Walter Wheatley's *Faust* revealing the tenor in greatly improved voice. Later he sang *Manrico's* music in "Trovatore" with fine intelligence. Kathleen Howard acquitted herself admirably in the rôles of *Siebel* in "Faust" and *Azucena* in "Trovatore," making an attractive picture as the former.

B. R.

ELMAN AGAIN AT OPERA

Violinist Draws Throng to Metropolitan for Second Time This Season

That Mischa Elman may be depended upon to crowd the Metropolitan Opera House as the star of two Sunday concerts during a season was demonstrated on April 12, when the Russian violinist shared the program with Dinh Gilly, Sophie Braslau and Louise Cox, of the Metropolitan's own forces.

Almost exceeding the limits of the customary Elman enthusiasm was that of this huge audience. After Mr. Elman had played the Tchaikowsky Concerto with stirring abandon and technical brilliancy, he was summoned to the footlights for an extra, the Schubert "Ave Maria," and this with a subsequent encore quite consumed the time allotted for intermission. In his later group the violinist paid a compliment to the Metropolitan by playing the "Chanson Meditation" of one of its directors, Rawlins Cottenet. With Percy Kahn at the piano, Mr. Elman gratified his admirers with four encores, the Beethoven Minuet, Kreisler's "Liebesfreud," the Gossec Gavotte and the Dvorak Humoresque.

Mr. Gilly evoked bursts of applause

with his polished singing of the "Vision Fugitive" from "Hérodiade," and another admired offering was his Tchaikowsky "Serenade de Don Juan." A marked favorite was Miss Braslau, and the young contralto gave renewed evidence of her gifts in the "My Heart at Thy Sweet Voice" and some *lieder*, with an added "Come to the Garden, Love," and another encore, to her own accompaniment. Miss Cox made a pleasing impression in "Mi chiamamo Mimi" from "Bohème." Adolph Rothmeyer conducted.

K. S. C.

SPOKANE'S RESIDENT ARTISTS

Good Work by Quartet and Art Society—Gerardy-Ysaye Recital

SPOKANE, WASH., March 30.—The Spokane Art Society gave a free Lenten concert on March 29, the chief features being the singing of a "Louise" aria by Mrs. Shirl Blalock, soprano, and the dramatic delivery of "The Pauper's Drive" of Sidney Homer, by Luther B. Marchant, baritone. Other able participants were Mrs. Lillian Ross, Mrs. Dayton Stewart, Mary Cook, Antoinette Burr, Le Roy Gesner, Augusta Gentch and Edgar Sherwood.

In the third concert by the Gesner Sorenson Quartet the principals were Le Roy Gesner, first violin; Lillian Frederick, second violin; Julius Blind, viola, and Frederick Sorenson, 'cello. They introduced the Cherubini Quartet No. 1, the Minuetto by Becker, Raff's "Declaration of Love" and Quartet No. 9, Haydn, the best of the excellent performances of the evening.

On March 25 a well-filled house at the Auditorium welcomed Gerardy and Gabriel Ysaye. Gerardy was in splendid form and completely won his audience. His encores nearly doubled his program. Carl Bruchhausen proved an efficient accompanist and soloist.

M. S.

ADMIRABLE ORGAN RECITAL

Harold D. Phillips Reveals His Artistry in New York Guild Program

Closing the excellent series of recitals by prominent organists which the American Guild of Organists has been giving in New York was the program at the Church of the Messiah on March 31 by Harold D. Phillips, of the Peabody Conservatory faculty, Baltimore. This recital was devoted to German compositions, and Mr. Phillips gave to their exposition a scholarly musicianship and complete technical resource such as fully realized the high expectations of the audience, which included many prominent musicians. A notable feature of the program was the fact that it was played entirely from memory.

Max Reger's Intermezzo in G Minor and Two Impressions by Karg-Elert, "Claire de Lune" and "La Nuit," were presented with such artistry as to make them particularly appealing, while the Mozart Fantasia in F Minor and the Bach Prelude and Fugue in B Minor represented the substantial elements of an admirably played program.

\$30,000 Judgment Against Constantino Confirmed

Justice Platzek, of the New York Supreme Court, denied, on April 8, an application by Florencio Constantino, the tenor, to set aside the judgment previously rendered in his court awarding Oscar Hammerstein \$30,000 on the ground that Mr. Constantino broke a contract, made in 1911, to sing for a period of years under Mr. Hammerstein's management.

TETRAZZINI IN NEW ORLEANS

Illness Prevents Diva From Doing Herself Justice—Yves Nat's Triumph

NEW ORLEANS, April 3.—The last of the big attractions to be brought to New Orleans this season, under the management of Harry Brunswick Loeb, was Mme. Tetrazzini, who, with her associate artists, Rafael Diaz, tenor; Yves Nat, pianist, and Pietro Caso, flutist, was heard last Monday evening in a concert that was delightful, notwithstanding the fact that the much heralded "Queen of Song" was in poor voice and seemed to be on the verge of collapse as a result of her throat trouble contracted in San Francisco. The big Athenaeum was not crowded, but there was a very large assemblage to greet the diva.

The disappointment over Tetrazzini's misfortune was soon forgotten in the magnificent playing of Yves Nat. This young pianist's selections were of the popular variety and very familiar to all, and after his first number became the principal attraction of the evening. Rafael Diaz was well received in compositions by Ronald, Ware, Tosti and Strauss. The flutist, Pietro Caso, opened the concert with the "Romance" by Widor and "Allegro Scherzo" by Ganne.

The fifth musicale of the season by the "Polyhymnia Circle," Mrs. Tere Cannon-Buckley directing, was held at the residence of Mrs. F. de Trava Carter last Thursday evening. D. B. F.

CARRENO'S CHICAGO RECITAL

Pianist Gives Great Pleasure in Program of Wide Variety

CHICAGO, April 6.—Mme. Teresa Carreño's recital at the Studebaker Theater Sunday afternoon contained among other numbers the "Apassionata" Sonata by Beethoven; the D Flat Prelude, C Minor Nocturne, Barcarolle and A Flat Polonaise of Chopin; the Etude Symphonique by Schumann, op. 13; three pieces by MacDowell and the E Major Polonaise of Liszt.

Mme. Carreño is accounted one of Chicago's most welcome visiting artists. Her playing will always remain a pleasant memory and a tradition for pianists for all time. It is sincere in its style, it is artistic in its moods, and it is musical in its interpretative shadings. The Sonata was performed with that glow and warmth which we have always associated with Carreño's readings of the deeper and more dramatic works for the piano. There is perhaps not that flaming fire which once shone forth through her renditions, but we still find its smoldering intensity and its magnetic power. Her technic is sure and clean cut and an introspective element has crept into her readings as instanced not only in the sonata, but in the Schumann Etudes as well.

There were the usual encores from a large audience. M. R.

Pennsylvania Chorus in "Holy City"

SPRING GROVE, PA., March 29.—The Spring Grove Choral Society scored another success at its second annual performance last Thursday evening when "The Holy City," by Gaul was presented. The chorus's admirable work was due largely to the untiring efforts of its conductor, John Denues, supervisor of music in the public school. The able soloists were soprano, Mme. Lela Wilt-Weitzel; contralto, Mae E. Fickes; tenor, Paul Messerly; bass, W. J. E. Mann. Bessie V. Senft was the accompanist. R.

WHERE INSTRUMENTALIST CAN GET "ORCHESTRAL ROUTINE"



The Kriens Symphony Club, Christiaan Kriens, Conductor

WITHOUT endowment or backing and without the assistance of a single paid professional, the Kriens Symphony Club recently completed its first year of activity. The orchestra was organized by Christiaan Kriens, the Dutch composer, in January, 1913, and has grown rapidly until it now numbers more than one hundred players. It is conducted by Mr. Kriens. When a representative of MUSICAL AMERICA called upon the president of the club, James L. Burley, to discuss the organization with him, Mr. Burley, who is an architect, outlined its aims and ideals during the first few moments of conversation.

"An American school for orchestra players is the term with which we like to describe our club," he confided. "Hitherto the rapidly growing demand for orchestra players with routine has

been met by importing musicians from Europe, while the American musician has, to a great extent, been ignored simply because he has not had the proper training. What the Kriens Symphony Club hopes to do is to cope with and overcome this condition by imparting thorough routine to serious performers who hope ultimately to fill places in the foremost orchestras in this country. That we are fulfilling this need is illustrated by the fact that within a year the number of our players has increased to more than one hundred, including some remarkable players on all instruments, who come to receive routine."

Mr. Burley proceeded to set forth the lines along which the orchestra is managed. "In view of the fact that we are not endowed it has been found necessary to charge a slight fee, twenty-five cents at each rehearsal," he said. "Many may feel that a fee should not be asked, and we realize that there are a number of ambitious young students to whom even

this sum is large. Yet expenses must be met and if one considers the cost of all other forms of musical tuition the fee charged for the experience gained under Mr. Kriens's baton will be found very modest. Moreover, if a talented player cannot readily afford to pay, an exception is gladly made. The player is treated with every consideration and his colleagues are not apprised of his privilege. This course obviates any possibility of ill-feeling that might arise and tends to place all of the players upon an equal footing."

Mr. Burley had high praise for the propaganda which John C. Freund is conducting. He believes that the ideals of the Kriens Symphony Club are allied with those of the editor of MUSICAL AMERICA in that they aim to impart thorough training to the American musician. The fact that such training can be procured here makes a visit to Europe unnecessary as well as going a great way towards making promiscuous

importation of musicians a thing of the past. The orchestra charges a fee for trying new manuscripts, although the architect again admitted that, in the case of highly interesting compositions, exceptions are made. The concerts already given by the club have revealed attainments of a high order.

Its president is characteristic of the American possessing a real love for music. "Some men play golf, others collect paintings—my 'hobby' is music and I have found it to be a splendid form of relaxation," he declared. Mr. Burley is the first flutist and a moving spirit of the Kriens Symphony Club, which has arranged an excellent program for its concert to be given in Aeolian Hall on Wednesday evening, April 29. On this occasion the conductor's own "Suite Bretonne" will be heard for the first time and Caroline Powers, who is said to be a highly gifted young violinist, will play the opening movement from Beethoven's Concerto. B. R.

Mme. Carreño to Hold Classes at Well-Known New York School

The American Institute of Applied Music, of which Kate S. Chittenden is the dean, has made arrangements with Teresa Carreño whereby the eminent Venezuelan pianist, who is now completing her tour of this country, has consented to conduct three classes in interpretation at the school on Monday, Tuesday and Friday of next week. These classes will be accessible not only to students of the school, but to outsiders as well.

Leslie Hodgson, of the faculty of this

well-known New York institution, under whose auspices his recent recital in the Carnegie Chamber Music Hall was given, was a pupil of Mme. Carreño and a *Vorbereiter* for her in Berlin.

Brabazon Lowther's Tours

Brabazon Lowther, the Celtic baritone, will sail for England on May 12 and will return to America in September. Early in October he will open the New Concert Hall of Royal Alexandra in Winnipeg, Can. Prior to his tour of the United States he will sing in many of the Canadian cities.

Paderewski and Copeland in Rochester Recitals

ROCHESTER, April 11.—An audience that not only filled the large auditorium of Convention Hall, but also crowded the fire-escape outside the building, gathered to pay tribute to the art of Paderewski on Tuesday, April 8. The program was a conventional one, but was rendered in a manner that showed Paderewski's strong hold on the concert-going public.

A delightful piano recital was given before the members of the Tuesday Mu-

sical and its friends Thursday evening, April 2, by George Copeland, the Debussy interpreter. I. B.

Library of Negro Music Destroyed

A valuable library of music typical of the negro race, collected by James Reese Europe, was destroyed in New York last week after a benefit concert given by the orchestra at the Manhattan Casino. Scores valued at \$1,000 were left in a room of the building and forgotten temporarily. Then a cleaner came along and consigned the whole bundle of music to the furnace.

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